The Undocumented:
A Musical Analysis of Three Saxophone Solos of the "Light Music" Era

by

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ABSTRACT

The solo repertoire from the Light Music Era serves as an important link between the *Classical* and Jazz soloist traditions. These characteristics are best highlighted through an analysis of three solo transcriptions: Felix Arndt's *Nola* as performed by Al Gallodoro, Rudy Wiedoeft's *Valse Vanité***,** as performed by Freddy Gardener, and Jimmy Dorsey's *Oodles of Noodles***,** as performed by Al Gallodoro. The transcriptions, done by the author, are taken from primary source recordings, and the ensuing analysis serves to show the saxophone soloists of Light Music Era as an amalgamation of classical and jazz saxophone. Many of the works performed during the Light Music Era are extant only in recorded form. Even so, these performances possess great historical significance within the context of the state of the saxophone as an important solo instrument in the wider musical landscape. The saxophone solos from the Light Music Era distinguish themselves through the use of formal development and embellishment of standard "song forms" (such as ABA, and AABA), and the use of improvisational techniques that are common to early Jazz; however, the analysis shows that the improvisational techniques were distinctly different than a Jazz solo improvisation in nature. Although it has many characteristics in common with both "Classical Music" (this is used as a generic term to refer to the music of the Western European common practice period that is not Pop music or Jazz) and Jazz, the original research shows that the saxophone solo music from the Light Music Era is a distinctly original genre due to the amalgamation of seemingly disparate elements.

This document is dedicated to my family for their unwavering support and unshakeable faith in my work ethic and determination. I am, and always will be, eternally grateful.

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Introduction

The prevailing wisdom with regard to the development of the saxophone as a solo instrument is to generally codify the works and performers into a classification system similar to the taxonomy used in the classification of biological organisms. However, rather than having six distinctions at the Kingdom level, it is widely accepted that there are merely two large distinct groups: the "Classical" or "Concert" Saxophone, and Jazz/ Pop Saxophone, with smaller genres and sub-genres in each category.[1] While there is a wealth of published and documented work regarding performers who have excelled in multiple genres, and a wide variety of works that are heavily influenced by multiple genres (works such as JacobTV's *Grab It!*, David Pope's *Soul of the Elephant*, Ryo Noda's *Mäi* and *Improvisation I, II, and III,* and Evan Chamber's *Deep Flowers,* are merely a few pertinent examples), there is surprisingly little documentation on the role of the saxophone soloists and solo repertoire of the "Light Music" Era and the role that they played as an amalgamation of the Concert Saxophone soloist and Jazz musician.[2]

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1 Rene Kratz and Donna Siegfried, *Biology for Dummies* (Indianapolis: Wiley, 2010) pp. 154-156. For the rest of the paper, the term "Concert Saxophone" will be used in order to avoid confusion with the Classical Period in music history and "Jazz" will be used in order to more easily refer to non-Concert Saxophone music, with additional sub-genres applied as needed.

2 In the score of *Grab It!,* JacobTV (neé Jacob TerVeldhuis) gives explicit instructions to the performer to play in the style (and with the sound concept) of several noteworthy Jazz and Rock saxophonists, including: Sonny Rollins, Coleman Hawkins and Clarence Clemmons. Pope includes a section of open improvisation in the middle section of the work. Much of Noda's compositional catalogue shows a direct influence of the musical tradition of the Japanese *shakuhachi*, a traditional end-blown flute. A large portion of Chamber's work draws upon the musical traditions of a wide variety of cultures. *Deep Flowers* is a musical reflection of the indigenous music of the Indonesian island of Java.

The Saxophone soloists of the "Light Orchestral Music," or *Light Music* era of the 1930's and 1940's hold a unique position in the traditional canon of saxophone history. In the *Cambridge Companion to the Saxophone,* they are called "the undocumented," and although many of the works performed are extant only in recorded form, these performances possess great historical significance within the context of the state of the saxophone as an important solo instrument in the wider musical landscape.[3] Although it has many characteristics in common with both "Classical Music" and Swing Era Jazz, the Saxophone solo music from the Light Music Era is a distinctly original genre due to the amalgamation of seemingly disparate elements.[4] The Saxophone solos from the *Light Music Era* distinguish themselves through the use of formal development and embellishment of standard "song forms" (such as ABA, and AABA), and the use of improvisational techniques that are common to Jazz; however, the improvisational techniques were distinctly different than a Jazz solo improvisation in nature. In this way, the solo repertoire from the Light Music Era serves as an important link between

3 Gordon Lewin, "The Undocumented" in *The Cambridge Companion to the Saxophone,* ed. Richard Ingham (Cambridge: Cambridge University Press, 1998) pp. 109-117.

4 Mark Gridley, *Jazz Styles: History and Analysis* (Upper Saddle River: Prentice Hall, 1997) pp. 86-105. "Classical Music" is used as a generic term to refer to the music of the Western European common practice period that is not Pop music or Jazz. It is generally accepted that the "Swing Era" of Jazz took place from the early 1930's until the late 1940's. It's most common characteristics included the so called "Big Band" Jazz ensemble (the standard instrumentation, which was codified during the swing era as Four Trumpets, Four Trombones, Five Saxophones, and a Rhythm Section of Piano, Guitar—however, generally speaking, the guitar was an optional member of the rhythm section, Bass (instead of sousaphone or tuba) and Drum set), very little group improvisation (when compared to early Jazz) and a focus on written musical arrangements (with individual solo improvisation features during specific sections of the arrangement).

the *Classical* and Jazz saxophone soloist traditions. These characteristics are best highlighted through an analysis of three solo transcriptions: Felix Arndt's *Nola* , as performed by Al Gallodoro, Rudy Wiedoeft's *Valse Vanité* as performed by Freddy Gardener, and Jimmy Dorsey's *Oodles of Noodles*, as performed by Al Gallodoro. Prior to investigating each work in detail, however, the development of this type of saxophone playing must be examined from its historical predecessor, the Vaudeville Saxophone.

The Vaudevillians

The Saxophone, while originally intended as an orchestral instrument, has always been closely associated with Jazz and Popular music since the early part of the Twentieth Century.[5] Although these disciplines tend to be regarded as separate, the initial cross-pollination of the two worlds of the saxophone (Classical and Jazz) can be traced to the Vaudeville Era, and the ensuing "saxophone craze" of 1920's America.[6] Author Michael Segell, in his book, "The Devil's Horn: The Story of the Saxophone, From Noisy Novelty to King of Cool" states that in the

5 Thomas Liley, "Invention and Development" in *The Cambridge Companion to the Saxophone*. ed Richard Ingham (Cambridge: Cambridge University Press, 1998) p14. While the contemporary family of instruments is pitched in the alternating keys of E-flat and B-flat, the original (Orchestral) family was pitched in the alternating keys of F and C; however, the popularity (and use) of the orchestral family declined rapidly by the end of the nineteenth century, rendering the Orchestral family extinct, and making the instruments themselves a rarity.

6 Hilary Ashton, "What Is Light Music?" Light Music Society, http://www.lightmusicsociety.com/index.php?option=com_content&task=view&id=12&Itemid=32 (accessed January 4, 2012) p21. For the purposes of this paper, these differences include schools of thought, pedagogies, and performance practices related specifically to mechanics of playing the instrument itself not differences in musical style.

decade after World War I, nearly *one million* saxophones were sold in the United States alone.[7] He also asserts that this has only been rivaled by the rise of the electric guitar in the 1960's.[8] Segell claims that the saxophone craze was the genesis for the city of Elkhart, Indiana, and while that claim seems somewhat grandiose, its inclusion in a widely published (and extensively researched) book further illustrates the overall impact of the Vaudeville Era on the development, growth and widespread popularity of the instrument as an important cultural force in the early twentieth century.[9]

Like many trends in musical popularity, the saxophone craze was artistically driven, rather than technologically, with several performing saxophone groups and soloists rising to the forefront of the American Popular Culture.[10] Alongside the soloists with the famous wind bands of the time period (most notably the Sousa Band), two premier performing acts helped to incite the saxophone craze: Tom Brown's *Brown Brothers Quintet,* and the legendary soloist Rudy Wiedoeft.[11]

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7 Michael Segell, *The Devil's Horn: The Story of the Saxophone, from Noisy Novelty to King of Cool* (New York: Farrar, Straus and Giroux, 2005) p32.

8 *Ibid.*

9 *Ibid.*

10 Or, more aptly, the saxophone craze was artist driven with the aid of new technology: the advent of recorded music, affordable rail travel, the automobile and the rise of "talkies" (motion pictures with an audio soundtrack)—all helped give the virtuoso performer the ability to reach a much larger audience than was previously possible.

11 Bruce Vermazen, *That Moaning Saxophone: The Six Brown Brothers and the Dawning of a Musical Craze* (New York: Oxford University Press and Ebrary, Inc. 2004) p.4; Richard Ingham, "The Saxophone Quartet" in *The Cambridge Companion to the Saxophone*, ed. Richard Ingham (Cambridge: Cambridge University Press, 1998) pp.71-72; Segell, pp. 60,63-67. Some of the more important concert band soloists during this time included H. Benne Henton, Edouard A. Lefebre (whose rise to prominence began in the late 1800's) and Jascha Gurewich. *michael-hester.com/sousa.html*, accessed 2/8/2012, 3pm. The Brown Brothers Quintet, founded in 1808, was later expanded to a sextet in 1915, and performed under the

The Six Brown Brothers, as Brown's original quintet came to be known, were one of the most wildly popular and widely known saxophone ensembles of the Vaudeville era. Regarding the actual kinship of the members of the group, author Bruce Vermazen, in his book *That Moaning Saxophone: The Six Brown Brothers and the Dawning of a Musical Craze*, states that,

> It always made a good story to say that the Six Brown Brothers were not really brothers, and at some points during the act's life, it was partly true. But there were six Brown brothers who performed under that banner at one time or another, and four who were with the group almost continuously from its birth until its death.[12]

The Brown Brothers received much of their initial training through the traveling minstrel shows that were common during the late 19th and early 20th Centuries.[13] Some also speculate that this early performance experience may have helped to shape a large part of the showmanship aspect of the Brown Brother's Vaudeville performances[14]. Although Vermazen does not attempt to speculate about Brown's actual attitude and personal values on the issues of gender and race, he does concede that,

> Ultimately, he incorporated into his own act all the traditional features of minstrel practice discussed in the present chapter: burnt cork, outlandish costume, clothing appropriated from an African American, big shoes, female impersonation, and multi-instrumental musical performance, blending them into a famous stage character that outlasted most of minstrelsy.[15]

While there are more than enough questions for an investigation into the role of

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moniker, "The Six Brown Brothers".

12 Vermazen, p15.

13 Vermazen, p.27.

14 *Ibid.*

15 *Ibid.*

minstrelsy in early vaudeville, it is only peripherally relevant with regard to the role that *The Six Brown Brothers* played in the cultural phenomenon that was the saxophone craze.

The Six Brown Brothers' rise to fame was aided by the wider popularity of the Vaudeville circuits, along with the novelty of a large, saxophone-only ensemble. In some ways, the Brown Brothers can be likened to "Early Adopters" of a larger social trend—in similar fashion to the "Mavens" that are discussed in Malcolm Gladwell's book, "The Tipping Point."[16] This is illustrated with one of the Brown Brother's press photos featuring the act in 1910, where the members are depicted with only saxophones. Vermazen states that, "the choice of saxophones for the photo visually establishes the group's difference from the typical musical act, likely to feature less unusual instruments," again playing on the public's view of the saxophone ensemble as unusual or a novelty in order to drive attendance, popularity, and develop a larger audience for the act (and demand for the saxophone as a by-product).[17] Along with the notion of being

16 Malcolm Gladwell, *The Tipping Point: How Little Things Can Make a Big Difference* (New York: Back Bay Books, 2002) pp. 59-70, 197-199. Gladwell's book is based upon the theory that social trends follow some of the same principle as the spread of viral epidemics, where there are three distinct types of people that help create and spread social trends: Mavens, Connectors, and Salesmen. The Maven category is a small group of highly knowledgeable people with regard to a specific subject that are aware of new products (or ideas, and trends, etc.) considerably earlier than the general public. According to Gladwell, the Mavens help to provide this information to two groups: the Innovators, and Early Adopters. In the instance of the saxophone craze, the Innovators can be considered to be Adolphe Sax (the inventor of the instrument) early composers for the instrument (including Hector Berlioz, Jean-Baptiste Singelée, and Jean-Georges Kastner, among others), and the Military Bands (specifically the *Garde-Republicain*, and the American concert bands of Sousa and Gilmore). Following this line of reasoning, the *Six Brown Brothers* are in the Early Adopter group, due to the relative newness of the saxophone (even though the instrument was patented more than six decades prior to the act's success), and because of the relatively low popularity of the instrument at the time of the Brown Brothers's incorporation of the instrument into their act.

17 Vermazen, p.61.

Early Adopters with regard to the choice of instrumentation, the Brown Brothers utilized the emerging technology of recording to reach the developing consumer audience for musical consumption.[18] The first recordings of the Brown Brothers were made and released by the United States Phonograph Company and the Columbia Phonograph Company (the predecessor to Columbia Records), with their subsequent releases on the Victor, Emerson and Vitaphone Labels.[19] According to a Columbia press release from 1911, the Brown Brothers's recordings on the label were some of the first of their kind.[20] Vermazen speculates on the role of recordings in the saxophone craze not only from a distribution standpoint, but also from an emotional standpoint, and while Vermazen's claims lie in pure speculation and are supported through anecdotal evidence, they do carry some weight due to their pervasiveness throughout the culture of musical consumerism.[21] Vermazen brings up a common occurrence: that of repeated listening to a recorded piece of music.[22] While this activity is now accepted as commonplace, these experiences are the basis of radio airplay, record and CD

18 Vermazen, p. 71. "We should not underestimate the role of the Browns' very successful recordings in their overall rise to fame. The availability of recordings meant that their renown could spread to an audience beyond the reach of their tours in vaudeville or traveling musicals, as well as giving those lucky enough to hear the group in person an attractive souvenir to take home. Reciprocally, the discs created a market for the personal appearances. The welling wave of record sales in the 1910s had the potential to carry those who got there first higher and farther than those who followed. Not only were the Brothers the first saxophone ensemble to get there, but, partly for technological reasons, they were the only such group for six years."

19 Vermazen, pp. 71, 215-224.

20 Vermazen, p. 71. Vermazen speculates that this is due to the nature of recording technology during the early twentieth century, which was in its infancy. The recording equipment of the time period was previously unable to handle the frequency spectrum that is produced by the Brown Brothers until the Columbia recordings were issued in 1911.

21 Gladwell, pp. 89-132.

22 Vermazen, p. 210.

sales, and Movie sales figures.

The height of the act's fame (from their first Columbia Phonograph release to the year prior to their dissolution, ca. 1911-1927) coincides directly with the explosion of saxophone sales, and with the group's widespread, national popularity.[23] Although no one specific act or person was the direct cause of the saxophone craze, the *Six Brown Brothers*' place as one of the most significant contributors to this phenomenon cannot be denied. In this era before the advent of Jazz (and the rise of the saxophone in Jazz), the Browns represent the initial germination of the amalgamation of Classical and Popular music.[24] Most recordings of *The Six Brown Brothers* were marketed as "Dance Music," even though some critics deemed the music of the Brown Brothers to be "not designed for dancing."[25] This classification by the Record companies plants the *Six Brown Brothers* squarely within the realm of Popular music; however, it lacks a crucial element that is integral to Jazz (and to a certain, albeit lesser, extent, Popular Music): Improvisation.

Why then, if the *Six Brown Brothers* do not have a direct connection to the emerging Jazz tradition of the early 1900's, are they important to the amalgamation of the Classical and Jazz styles that occurred during the Light

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23 Vermazen, pp. 71, 189.

24 Mark Gridley, *Jazz Styles: History and Analysis* (Upper Saddle River: Prentice Hall, 1997) pp. 32, 55. Vermazen, p. 71. Although there is no definitive date for the birth of Jazz, the first true Jazz recording (by "The Original Dixieland Jazz Band") dates from 1917—six years after the Brown's first recordings. Gridley states that the origins of Jazz date back to the 1890's with the musical style maturing to its initial recognizable form in the 1920's in three major centers in the U.S.: New Orleans, Chicago, and New York, with Los Angeles, Chicago, New York standing out at the birthplaces of recorded Jazz.

25 Vermazen, p. 212.

Music Era? The answer lies in the Brown's role in the establishment of a historical context for through-composed and strophic popular music that features the saxophone.[26] Written popular music that features the saxophone was developed even further by a soloist, composer, and arranger whose prowess on the instrument was unmatched by any of his contemporaries: the so called "Kreisler of the Saxophone," Rudy Wiedoeft.[27]

Born in Detroit in 1893, Wiedoeft grew up in a musical family, and in fact, began performing in the family's group (known as the Wiedoeft Family Orchestra) after moving to Los Angeles in 1903.[28] According to several sources, the Wiedoefts were a moderately successful performing group, making a name for themselves on the local level, with the young Rudy playing clarinet.[29] McMillan states that Wiedoeft's first experience with the saxophone was in 1908, and—in

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26 According to the *Harvard Dictionary of Music, 2nd ed:* "This term, which is widely accepted as a translation of G. *durchkomponiert*, is applied to songs in which new music is provided for each stanza. Its opposite is "strophic song," a song in which every stanza is sung to the same melody. The latter method is frequently used for simple lyrics, while the former method is preferred for dramatic or narrative texts in which the situation changes with every stanza, e.g., Schubert's "Der Erlkönig." Schubert and Larl Loewe were among the first to employ the through-composed style. Since then, it has been almost universally adopted for lyrical songs." "The term also applies, in a more general sense, to the use of new music where musical repeat would be possible or normal. Thus, in most church hymns the individual stanza is through-composed, but some use repeat forms such as *a a b c* [italics added]. From the over-all view, of course, they are strophic since the music is repeated in each stanza. Similarly, in troubadour and trouvère songs, the individual stanza may be through-composed or have initial repeat." Apel, p. 850.
Songs are designated strophic "in which all stanzas of the text are sung to the same music, in contrast to a song with new music for each stanza. Generally, the former method is preferred for simple lyrical texts and the latter for highly dramatic texts or more refined lyrics involving subtle shades of mood and expression." Apel, p.811.

27 Vermazen, p. 120. Vermazen makes this distinction between Wiedoeft and the Brown Brothers: While the Brown Brothers were entertainers who made music, Wiedoeft was primarily a musician who entertained to make a living.

28 Michael McMillan, "Rudy Wiedoeft: Kreisler of the Saxophone," liner notes (London: Clarinet Classics, 1997) p. 5.

29 *Ibid,* Wehage, p. 1.

much the same fashion as the Brown Brothers' approach to the unusual nature of the instrument lead to great financial reward—quotes Wiedoeft as saying, "I thought there might be big money in the novelty.[30] This revolutionary move on my part was not greeted with favour by friends, relations, and colleagues."[31] Interestingly enough (and in keeping with the now established tradition of Woodwind "doubling"), Wiedoeft was considerably more recognized as a clarinetist than a saxophonist until 1914, when he switched exclusively to the saxophone as his instrument of choice.[32]

Similar to the *Six Brown Brothers*, Wiedoeft's road to fame was paved by recording. However, unlike the Browns, who recorded mainly for three recording companies, Wiedoeft was able to parlay his skill on the instrument into a formidable recorded output, recording for nearly all of the major labels of the day.[33] Fortunately, a large part of his recorded catalogue survives and is commercially available.[34] Wiedoeft's initial recording were on the Edison label, and like all of the early artists who recorded for Edison, Wiedoeft was required to audition for the inventor himself (even though Edison was nearly deaf at the

30 Segell, p. 65. In 1921, the Brown Brothers were earning a weekly sum of $1,000, making them the highest paid musical act in the United States.

31 McMillan, p. 5.

32 *Ibid*. Doubling refers to the practice of performing on multiple woodwind instruments—usually saxophone, flute, and clarinet—at a professional level.

33 Vermazen, pp. 215-224, Dryer-Beers, p. 38, McMillan, p. 6.

34 The Clarinet Classics label reissued twenty five recordings on CD in 1998, under the title "Rudy Wiedoeft: 'Kreisler of the Saxophone'. Wiedoeft, Rudy. Clarinet Classics, CC0018. Additionally, a brief video of a Wiedoeft performance does exist, and has been posted on the public domain viewing website www.youtube.com. The web address is http://www.youtube.com/watch?v=Db9P-u1_2bE&feature=plcp&context=C309fad2UDOEgsToPDskLvVxoBdNdSP9AhiVtYy4Nq

time).[35] It is interesting to note that according to Edison's notes on the audition, Wiedoeft barely passed. "He will do," Edison stated. "His saxophone don't seem so mellow as others I have heard."[36] Reservations aside (however great that they might have been), Wiedoeft's recordings were released to great popular success.

The celebrity was not without its drawbacks, however. At the height of the saxophone craze, there was also a considerable amount of public resentment toward the instrument, leading to such diatribes as calling the saxophone, "immoral," and, "gutteral, savage, panting, and low in its appeal."[37] There were a litany of jokes made about the instrument, and the craze even caused legislation to be passed: Kansas City outlawed playing a saxophone outside a nightclub from 10:30pm – 6:00am.[38] Ultimately, however, Wiedoeft's popularity and unquestionable skill overcame his detractors.

Although Wiedoeft was widely known (and popular) for his technical prowess and ability to execute many extended techniques and sound effects,[39] Wiedoeft strove to push the saxophone as a legitimate concert instrument, and in many ways, he was successful.[40] In addition to being a famous performer,

35 Segell, p. 72.

36 *Ibid.*

37 Segell, p. 73.

38 Segell, pp. 72-3. Some of the best gems from this era include: "To silence your next-door neighbor's lawn mower, borrow it; to silence your next door neighbor's saxophone, shoot him, " and, "Home is where the saxophone isn't."

39 A few of the extended techniques that Wiedoeft pioneered included "Slap-Tonguing"—a sound similar to a *Bartok Pizzacato*, featured prominently on his recording "Sax-O-Phun," and multiple tonguing—often referred to simply as his *staccato*, which is featured on his recording of Ring-Hager's, "Danse Hongroise". Wiedoeft, "Kreisler of the Saxophone," Clarinet Classics CC0018.

40 Some of these effects had wonderfully descriptive names, like "The Laugh," "The Cry," and "The Moan." Many of these saxophone "tricks" are explained in Henri Weber's book, "Sax-Acrobatix" [*sic*] published by the Belwin Co. in 1926. Although the book itself is long out of

Wiedoeft was a skilled composer and arranger with an extensive written catalogue to match his recorded works.[41] With regard to Wiedoeft's arrangements of Classical pieces, Segell states that,

> His abbreviated transcriptions of works by Massanet, Verdi and Romberg attempted to present serious literature to audiences that had never heard a minuet (a marketing ploy imitated forty years later by the pianist Liberace, who boasted that by eliminating the "bad" parts, he could play the Minute Waltz in thirty seven seconds).[42]

One of the high points for Wiedoeft's efforts toward the widespread legitimacy of the saxophone occurred on April 17th, 1926, when he presented a concert in New York's Aeolian Hall — one of the first classical concerts in America featuring the saxophone.[43] The performance featured arrangements of Bach, Tchaikovsky, and a new piece: Williard Robinson's "Four Futuristic Themes."[44] McMillan quotes a an unnamed critic, who describes the performance as, "untinged by any of the so-called jazz effects of the present day dance combination, yet a refreshing diversion from other offerings in the concert field," an important achievement for the instrument in the U.S.[45]

What truly sets Wiedoeft apart from the other saxophonists of his day, however, lies in his efforts to promote the saxophone beyond his role as a

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print, copies do exist, and excerpts have been posted online. *http://tamingthesaxophone.com/saxophone-effects.html* accessed 02/14/2012.

41 The complete collection of Wiedoeft's compositions and arrangements are available through the German company MUSIK FABRIK, edited by saxophonist Paul Wehage. http://www.classicalmusicnow.com/saxcat.htm#wiedoeft accessed 02/14/2012.

42 Segell, p. 72.

43 McMillan, p. 9.

44 *Ibid.*

45 *Ibid.*

performing artist. Wiedoeft was the author of several method books and directly affected the design of the instrument.[46] According to McMillan, Wiedoeft worked with instrument manufacturers Frank Holton & Co. in Elkhart, Indiana to add additional keys to the instrument and to alter the curvature of the saxophone body to better facilitate playing in the low register.[47]

The scope of Rudy Wiedoeft's influence on the growth and development of the saxophone was unprecedented in the history of the instrument. Indeed, there are few musicians that can be considered to have created such watershed moments in the development of not only performance practice and technique, but also with the fundamental changes to the design of the instrument.[48] The most recent situation that is analogous to the seismic shifts that Wiedoeft caused for the saxophone is the rise to superstardom of the great rock guitarist Edward Van Halen. According to the editorial staff of *Guitar Player* (an important resource for beginning and advanced rock guitar players) Edward Van Halen's first recording was such a "watershed moment" in the history of rock guitar:

> When the first Van Halen record came out in 1978, however, the world was exposed to not just another philosophy on guitar playing —one rooted in dazzling, high-energy future blues from Mars— but a whole new take on equipment. The guy whose name was on

46 Segell, p. 76. McMillan, p. 6. There are anecdotes of legendary saxophonist Charlie Parker practicing some of Wiedoeft's exercises. Wiedeoft saw such a demand for his compositions and teaching methods that he eventually established his own publishing company.

47 McMillan, p. 6.

48 With regard to the development of technique, Wiedoeft's technical prowess and overt showmanship can be likened to that of Paganini on the violin, and in fact Wiedoeft himself made direct comparisons to the violin virtuosi of his day, many times billing himself as "The Kreisler of the Saxophone". Violin virtuoso Ivry Gitless, in an interview for the documentary, "The Art of Violin," states that the instrument has two periods: before Paganini, and after. It becomes easy then, to draw a similar parallel with Wiedoeft and the saxophone. Vermazen, p. 120.

> the album, Edward Van Halen, was playing a guitar that looked at once familiar and never before seen.[49]

Similar adjectives were used to describe Wiedoeft's technique, including "rapid and flawless fingerwork" and "extraordinary tonguing facility."[50] The *Guitar Player* article also chronicles Van Halen's influence in the design of the guitar. "It's almost easy to forget, however, how much he [Van Halen] changed the guitar making industry."[51] Many of the changes that Van Halen introduced exist as options for the guitar consumer paralleling similar design changes that Wiedoeft and the Holton Co. created for the saxophone in the early part of the twentieth century.[52] With regard to Van Halen's influence on the larger, rock guitar community, the article claims that, "To say that Van Halen's playing was influential is an almost laughable understatement."[53] It is much the same with Wiedoeft, and the over-arching cultural phenomenon that he helped create long outlasted his performing career, inspiring thousands to study the saxophone.

Al Gallodoro

One such individual who credits Wiedoeft as his inspiration to play the instrument was the brilliant woodwind doubler Al Gallodoro. Born in 1913, and raised in the Deep South, Gallodoro was already a young clarinet virtuoso when his father purchased his first saxophone (a Perfect Tone C-Melody—the same instrument

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49 *Guitar Player,* "All Things Eddie" Vol. 45, No. 13, Holiday, 2011, p. 57.

50 Cottrell, p 37.

51 *Guitar Player*, Holliday 2011 Issue, p. 57.

52 According to McMillan, the saxophone that Wiedoeft helped design had five additional keys. McMillan, p. 6.

53 *Guitar Player*, Holiday 2011 Issue, p. 57.

that Wiedoeft made famous).[54] Within a short time, Gallodoro was performing regularly at the Beverly Gardens with the group *Romeo and his Juliets*.[55] It was during one of these performances that Gallodoro was offered a position touring with a group led by George Evans, and, although only fourteen years old, Gallodoro—with the approval of his parents—accepted.[56]

In a career path that mimicked that of Rudy Wiedoeft, Gallodoro became increasingly successful touring on the "Orpheum Theatre big-time vaudeville circuit," and although he eventually strayed from vaudeville (changing stylistically to maintain musical relevance) in interviews, Gallodoro was quite frank about the influence that Wiedoeft played in his choice to take up the saxophone, stating, "Wiedoeft was my idol and everybody else's who wanted to play the saxophone back then," and, in fact, Gallodoro goes so far as to say that, "If it hadn't been for him [Wiedoeft], I'd still be playing the clarinet."[57] Gallodoro became a staple of the Light Music era through his work with Paul Whiteman—first with the *Paul Whiteman Orchestra*, and then later following Whiteman to WJZ radio.[58] In addition performing regularly on WJZ as a staff soloist, Gallodoro joined the NBC Symphony in 1942, and was the bass clarinetist under both Toscanini and Stokowski.[59] After the heyday of live radio broadcasts, Gallodoro

54 Chmielowski, CHMusic Productions, 2005. Segell, pp. 70-71.

55 Segell, p. 71.

56 According to Gallodoro, his father's words (with regard to this situation) were, "If that's what my son wants." *Ibid.*

57 *Ibid.*

58 This was an association that lasted more than thirty years—from 1936-1967. During Whiteman's tenure, WJZ radio eventually became ABC radio. http://www.algallodoro.com/bio.html

59 *Ibid.*

continued to maintain his career as a studio musician, performing for both television and film—his most notable screen credit being that of a street musician in "The Godfather, Part II"[60]—along with a steady amount of live jazz performances, which continued until about three weeks before his death, in the fall of 2008, at the age of ninety five.[61] Gallodoro's legacy as a saxophonist lies in his prodigious technique and multiple tonguing skill—a continuation of the vaudeville saxophone, and an evolution of the art form due to his increasing inclusion of improvised elements (that borrowed extensively from the jazz tradition) in his solo performances during the Light Music era.

Freddy Gardner

British saxophonist Freddy Gardner, although not widely recognized in the United States as a prominent soloist, is considered to be one of England's most popular saxophonists during the 1930's and '40's. In a fashion similar to Al Gallodoro, Gardner was known as a studio musician, and recorded with numerous personalities including Benny Carter, Ray Noble, and the ensembles "The Six Swingers" and "The Four Stars."[62] However, Gardner is most closely associated with Peter Yorke and His Orchestra—one of the legends of the light music era.[63]

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60 *Ibid.*

61 http://www.algallodoro.com/als-legacy.html. Gallodoro's obituary is published online as a part of a memorial artist page on the social networking site *Facebook*—the page was created and is maintained by Gallodoro's estate. An interesting aside is that Al Gallodoro's final performance took place as part of the Corning (NY) Jazz and Harvest Festival on Sept. 20th, 2008. Corning, NY, is the author's home city. http://www.facebook.com/note.php?note_id=29008997350&id=41664755691&index=11

62 Noble is most famous for his now standard composition, "Cherokee"—a difficult tune that demands a high degree of skill for the improviser.

63 According to the International Light Music Society.

Gardner, although mainly considered a "sideman," did lead his own groups, including a swing orchestra, and was a regularly featured performer on the radio from 1936-1939.[64] The AllMusic Guide, although speculating, claims that Gardner, "most certainly would have prospered as a name artist during the LP era had fate not intervened."[65] It is interesting to note that unlike a majority of saxophonists in Non-Classical idioms, Gardner was a fluent performer on alto, tenor and baritone saxophone.[66] Gardner's influence, with regard to tone quality, note choice, and vibrato, held sway over a large audience, not only in Europe, but also in the United States.[67] Unfortunately, Gardner's tenure with the Peter Yorke Orchestra was cut short in 1950, when he passed away due to a stoke. Although his professional career was short, his recorded legacy serves to show his importance as an artist drawing from both the Jazz and Classical traditions on the instrument.[68]

Nola Analysis

According to Gallodoro, "Nola" was one of his signature pieces, and his notes on the recording, he states,

64 Arwulf Arwulf, "Freddy Gardner" in *AllMusic*. http://www.allmusic.com/artist/freddy-gardner-p25582/biography (accessed February 24, 2012).

65 *Ibid.*

66 *Ibid.* This stratification of the instrument (performers who specialize on one particular member of the saxophone family) is common only to Non-Classical saxophonists, on the Classical side of the instrument, it is extremely common for a performer to give recitals that feature the solo works for the entire standard quartet of saxophones (Soprano, Alto, Tenor, and Baritone.

67 Segell, p. 111. Gardner is discussed as a major musical influence for the great Classical Saxophonist and Educator Donald Sinta (the current professor of saxophone at the University of Michigan).

68 Gardner's professional career was also interrupted in the early 1940's due to the outbreak of World War II, where he served in the British Military.

> When I first joined the Whiteman band in 1936, I did "Nola" (all triple tongued [*sic*]) at every stage and radio performance. In the middle of "Nola" there is [a] section where the piano or orchestra takes over, but I wanted to do it myself.[69]

Gallodoro finishes saying that, "This is an off the air radio performance from 1946!"[70] In fact, the performance was for the live radio show, "Stairway to the Stars," a show featured on ABC radio during the 1940's where Whiteman was the musical director.[71]

Of the three solos analyzed in this paper, Al Gallodoro's performance of the Felix Arndt composition, "Nola" is the closest in resemblance to the famous solos of the Vaudeville Era.[72] In recordings of Wiedoeft, there is very little true improvisation, which is regarded as the standard of performance practice. In fact, Paul Wehage, in the introduction to "The Rudy Wiedoeft Collection," addresses this directly by stating that, "In terms of adding ornaments and generally <<improvising>> [*sic*] in these works, it is important to keep in mind that Wiedoeft was not a jazz musician."[73] He continues, "While it is possible to add ornaments to the saxophone line, one should stay fairly close to the work as written."[74] For "Nola," Gallodoro says extremely close to the original, only taking

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69 Gallodoro, pp. 4-5.

70 *Ibid.*

71 The introduction to the show is heard on the recording. Gallodoro, Al. *Infinite Gallodoro*, CD 2, track 8. CHMusic Productions, 2005. http://www.redhotjazz.com/pwr1.html

72 A specific arranger is not credited on the album, or by the broadcast announcer on the recording; therefore, for the duration of the analysis, the arrangement will be referred to as the "Gallodoro version," and the Arndt version will be referred to as the "Piano version," in order to avoid any confusion.

73 Wehage, p. 1.

74 Wehage then recommends additional listening examples. *Ibid.*

artistic liberties with the final arpeggio, and playing in the *altissimo* range.[75] Gallodoro was noted for his technique and control of the saxophone's third register and helped to make the *altissimo* range a standard part of the saxophone technique. So, although there is little improvisatory material in this particular solo, the emergence of the Jazz influence in developing this cross-genre amalgamation becomes apparent by examining the solo line's interaction with the underlying harmony, the overall formal structure of the solo and by examining the stylistic performance practice of the work.

The form of the Gallodoro version of "Nola" can easily be viewed as a modified palindrome, which has been adapted from the Piano version to increase the symmetrical nature of the arrangement, and in keeping with much of the popular music of the day, utilizes four measure phrase structures within eight measure periods. The piece follows the formal design of: **(x)-A-A'-(x)-B-B'-C-(y)-B** (developed)**-B'**(developed)**-(x)-Coda**, where the sections designated "x" consist of two or four measures of freely composed material that is used to introduce, or transition to a new period. While the section that is designated "y" has a similar function, it deserves a different classification due to the orchestration of the section: the four measure transition is played by the saxophone *a capella* with the orchestra joining on the *anacrusis* to the melodically developed return of

75 Segell, p. 260. The *Altissimo* range for the saxophone begins at the f# above high C, and is widely accepted to conclude approximately one octave above this pitch. (There are numerous exceptions to this generalization, including the brilliant German saxophonist Sigurd Rascheer —the author of one of the earliest, and most important pedagogical resources on this subject: *Top Tones for the Saxophone* —and, in the Pop genre, Lenny Pickett (of Tower of Power and Saturday Night Live fame), both of whom were able to play tones well above this f#.) http://steinhardt.nyu.edu/music/jazz/people/faculty/pickett

the thematic material from B.

When comparing the two versions from a formal standpoint, the Gallodoro version of "Nola" differs from the piano version in one small respect: the Gallodoro version has omitted one phrase of developmental material and a return of two phrases of thematic material. A quick overview of the Piano version shows the formal structure to be **A-A'-B-A-A'-C-C'-D-(z)-C-C'-A-A'-Coda**, where **(z)** is freely composed transitional material. The difference in form then becomes: (The sections omitted from the Gallodoro version are underlined, and the sections omitted from the Piano version are italicized, while sections common to both versions are in bold) *(x)*-**A-A'**-*(x)*-<u>B-A-A'</u>-**C-C'-D-**<u>(z)</u>*/(y)*-**C-C'**-*(x)*-**A-A'-Coda**. (It is important to note that the sections labeled (z) and *(y)* occur at the same place, formally speaking, in the piano version and the Gallodoro version; therefore, they were listed in the same place, with a slash to indicate the nature of this placement.)

In the Gallodoro version, each of the major thematic sections resides in a specific key area, with modulations taking place in each transitional section. The piece begins in the tonic key of Bb major (transposed from D major for the saxophone), and each major thematic section, with its respective key area is as follows: **A**—Bb major (I), **B**—Eb major (IV), **C**—G minor (vi), **Coda**—Bb major (I).

Within each section, the piece follows many standard harmonic conventions. As the saxophone begins, the underlying harmony is the tonic Bb

major (I) for two measures before shifting to a secondary dominant (V7/V).[76] This V7/V follows its standard resolution, transitioning to V7 before returning to the tonic. Melodically, the saxophone illustrates this both linearly and vertically, utilizing the major pentatonic scale as a subset of the parent major scale of the initial change. The initial melodic motive, as illustrated in figure 1 consist of notes common to both the Bb major pentatonic scale (Bb, C, D, F, G) and the Bb major scale.[77] This motive is then altered to fit with the following sequence of dominant harmonies (V7/V, V7) where the entire *mixolydian mode* is presented over the duration of its corresponding dominant seventh harmony, as shown in figure 2.[78] Figure 3 shows the return to the tonic in m.11 highlighted by the use of an enclosure figure on the second half of beat two.[79] The underlying harmony of **A'** is identical to **A**, until the final two measures of the eight measure phrase. At this point, the arranger uses a traditional cadential I^6_4-V7-I progression to

76 Additional harmonic analysis will emphasize roman numerals with relation to chord function.

77 Weiskopf, p. 3. Levine, p. 31. Coker, p. 1.
Saxophonist Ramon Ricker discusses linearity as a scalar approach to using the modes in Jazz Improvisation. An additional definition of linear improvisation is provided by Walt Weiskopf in the text "Intervallic Improvisation—The Modern Sound: A Step Beyond Linear Improvisation," where he states that, "In general terms, the basis of learning linear improvisation is learning what scale to play over each particular chord (Weiskopf's treatise on *Intervallic Improvisation* presents a different paradigm to many of the standard methods of jazz improvisation instruction, focusing on intervallic structures that are peripherally related to the underlying harmonic structure.). The term "vertical" is used to designate melodic passages that consist mainly of the *arpeggiation* of the underlying harmony. In his treatise on Jazz harmony, "The Jazz Theory Book," Mark Levine defines vertical improvisation as "thinking in terms of chords." Jerry Coker, in his book, "Elements of the Jazz Language" terms this "Change Running". Ricker, *New Concepts in Linear Improvisation,* introduction. For the harmonic analysis of each solo, all musical examples will be presented in the concert key, unless otherwise noted.

78 The *mixolydian modes* in this instance are C *mixolydian* and F *mixolydian,* respectively.

79 Coker defines an enclosure figure as, "A melodic device in which an object note is approached by both upper and lower leading tones," or, using common practice music theory terminology, a chord tone, or goal tone that is directly preceded by chromatic upper and lower neighbor tones. For the rest of the paper, the term "enclosure figures" will be used to designate this musical situation.

Figure 1: Nola, mm. 1-6. Note that the pitches used in mm. 5 and 6 are all members of the Bb major pentatonic scale.

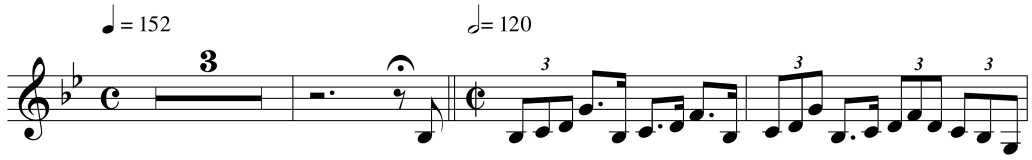


Figure 2: Nola, measures 7-10.

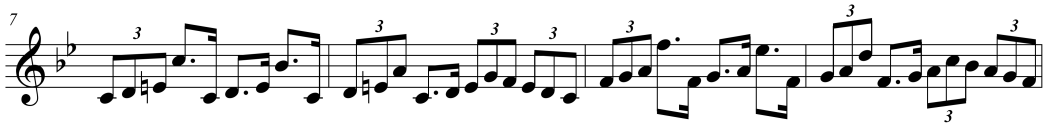
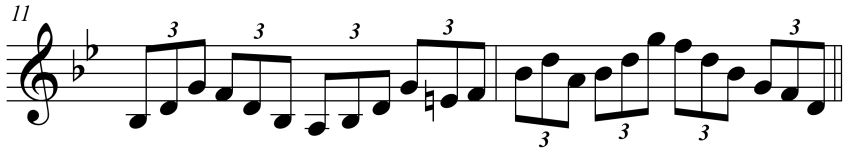


Figure 3: Nola, measures 11-12



illustrate the end of the phrase period. Melodically, the solo line has a triplet run that stays strictly within the Bb major pentatonic scale, ending on the dominant (F) in m. 20, with a final authentic cadential root motion on beat two of the same measure as shown in figure 4. The first transitional section, mm. 22-23 in figure 5, uses the tonic for a common-tone modulation to shift to the key of Eb major (IV in relation to Bb). This is accomplished by having the trumpets maintain the tonic as a pedal tone in the top voice (orchestrationally), while the harmony shifts from

Figure 4: Nola, measures 19-20

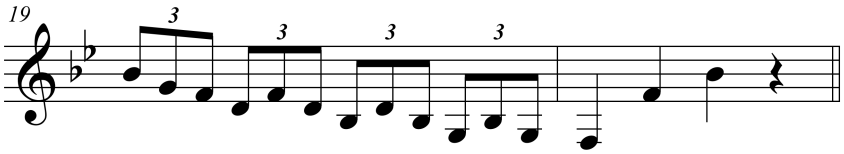
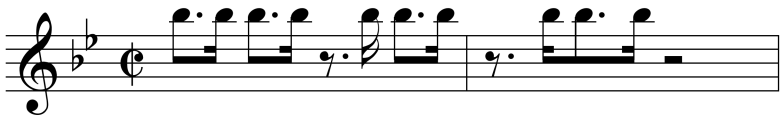


Figure 5: Nola, Trumpet line, measures 21-22



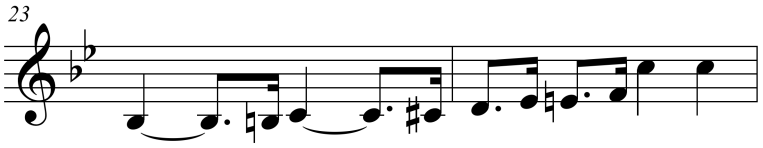
I to V7/IV. Additionally, a greater emphasis is placed on the pedal tone in the trumpets because of the overt jazz rhythm that is used.

The secondary thematic period (mm. 23-39) shows an increased use of Jazz-influenced harmonic language with the increased use of chromaticism and in the occurrence of melodic structures that emphasize the "upper extensions" of the underlying functional harmony on rhythmically strong beats.[80] The opening four measure phrase—after the modulation—begins with the tonic (Eb Major), moving to V7 for the next measure and a half before returning to the tonic again in

80 Levine gives an excellent derivation of extensions in "The Jazz Theory Book" on p.35. Simply put, extensions are chord tones that exist intervallically beyond the seventh of the chord, and are listed in thirds. A standard seventh chord has the members as 1-3-5-7, and its upper extensions are 9-11-13. Translating this to a C7 chord, the 1-3-5-7 are C-E-G-Bb, and its extensions (9-11-13) are D-F-A. While extensions are generally considered to be non-chord tones in a large part of common practice period music, they constitute an important (and standard) part of Jazz harmony, and as such, will be consistently referred to throughout the analysis. Additionally, when dealing with further analysis from a Jazz perspective, common practice roman numeral analysis will be passed over, in favor of standard Jazz Chord Symbols (in some cases—common chord progressions, for instance—roman numerals are used. For example, the progression Dmin7-G7-CMaj7 is referred to as a ii-V-I progression in Jazz terminology.). Further information regarding Jazz Chord Symbols and extensions is included in the form of a worksheet that the author wrote for the Interlochen (MI) Arts Camp as part of the appendix.

measure twenty six.[81] The most interesting moment, from a harmonic perspective, however, occurs in the second half of m. 25, where there is a i°7 chord preceding the return of the tonic major triad. While this tonic °7 seems unusual, its functional role is to strengthen the return to the tonic, by approaching the third and fifth of the tonic triad by a half step—another common practice in Jazz harmony.[82] The melodic line in these measures, shown in figure 6, begins on the fifth of the tonic triad (the Bb of the Eb Major triad) and moves chromatically upward emphasizing the 13th of the tonic chord (C over the Eb triad) and the 3rd and #11 of the V7 in m. 24 before leaping to emphasize the 9th in the same measure. Measure 25 of figure 7 develops the same melodic material as measure 24; however, the motive leaps to the third of the V7. During the return to the tonic in m. 26 of figure 8, the fifth of the V7 (F) is highlighted by an enclosure figure (E♭-G-F), strengthening the cadential nature of the descending melodic line. Additionally, the leap of a tritone (from A♭ to E♮, or from the 7th to the ♯11) draws the use of the enclosure figure into sharper focus. Although the next phrase

Figure 6: Nola, measures 23-24



81 The harmony returns to the V7 for the second half of m. 26.

82 Making the chord, in this instance, a chromatic alteration of the functional V7. In fact, by using Jerry Coker's technique of *Harmonic Generalization*, an improviser would simply elect to play one scale for both of these chords—in all likelihood, the scale chosen for the V7 would be used for the i°7, not vice-versa. Coker, pp. 45-49.

Figure 7: Nola, measures 24-25

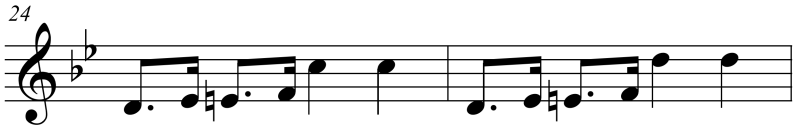
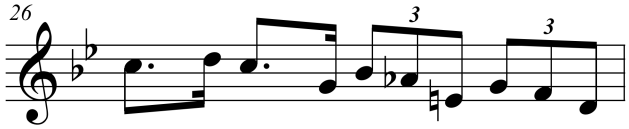


Figure 8: Nola, measure 26



in this section begins in exactly the same fashion, in order to strengthen the dominant sonority that begins in m. 28, the harmonic structure uses both a secondary dominant (in m. 29) and a secondary diminished (in the last half of m. 28) to extend the dominant until its eventual resolution at the beginning of the **B'** section.[83] An interesting thing to note in m. 28 of figure 9 is that the solo line lingers on an A♮, the Major 7th of the dominant triad. While this borrowed tone is unusual, it does help to briefly tonicize the dominant, and hearken back to the overall tonic key of the piece. The descending melodic line that concludes this phrase (m. 30) almost exclusively follows the B♭ *mixolydian* scale, with the inclusion of the ♭9 as the final triplet descends chromatically to B♭ at the beginning of the **B'** section (m. 31 of figure 10). When viewed in terms of the common practice period, the ♭9 would be considered a chromatic passing tone. Within the context of Jazz harmony, however, the ♭9 is a standard alteration of a

83 This chord (E°7, or vii°7/ii) has a dominant function in order to briefly tonicize the upcoming F7 (V7/V).

Figure 9: Nola, measure 28.

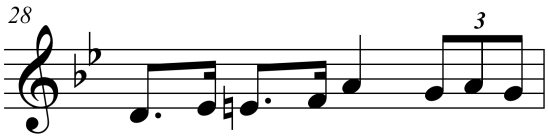
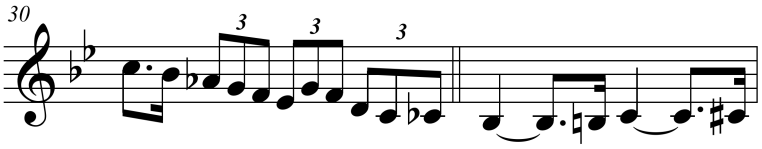


Figure 10: Nola, measures 30-31 .



dominant 7th chord, which makes the chromatically altered note fit within the context of the harmony as a chord tone.[84]

Although the initial four measure phrase of **B'** is identical to the initial four measures of **B**, the consequent four measure phrase has a considerably greater amount of harmonic movement, beginning in m. 35, where there is a minimum of two chords per measure until the final resolution in m. 38. The progression is, in fact a standard Jazz "turnaround," with a phrase extension made possible by two chord substitutions—the insertion of a i^{07} (E° 7) between statements of the tonic triad (E) in mm. 36-37.[85] The entire harmonic

84 Levine gives an excellent explanation of the V7(9) chord and its relation to the "Diminished" (or Octatonic) Scale in his chapter on diminished harmony in "The Jazz Theory Book". Levine, pp. 78-89.

85 A "turnaround" (sometimes called a "turnback") is a cadential harmonic sequence that leads the harmony back to the beginning of a harmonic section. Noted Jazz educator Jamey Aebersold has an entire workbook dedicated to the study of turnarounds entitled, "Vol. 16: Turnarounds, Cycles, & II/V7's". Levine, p. xiv.
According to Levine, "A substitute chord is just what it sounds like: a chord that substitutes for the chord written on the lead sheet." Levine places the use of substitute chords under the area of Jazz harmony called *Reharmonization*—the deliberate altering of the standard (or written) harmony of a piece of music in order to "individualize" the performance, make the piece "more interesting" or to "expand the improvisational possibilities" of a piece. Levine, pp. 259-260.

progression is as follows:[86]

| V7/IV IV | iv I i^{o}7 | I i^{o}7 I | ii V7 I vi |

Melodically, the solo line follows the chord changes and their parent scales almost exclusively with the only exception being the penultimate note (and its preceding grace note) in m. 36 of figure 12.

The transition into the next thematic section, **C**, is the most unique in the entire work, mainly due to its abrupt nature. Rather than using a modulating chord progression, a common-chord modulation, the harmonic shift centers on a single pivot tone in the solo saxophone, modulating to the key of G minor. While this pivot modulation happens in an extremely short time frame (a single quarter note), it is made even more significant by the orchestration—the saxophone is the only instrument playing during this modulation. Formally, this section (and its transitional material—labeled **"y**") functions as a "bridge" section would in a Standard Jazz Tune.[87] In this section, the harmonic rhythm slows to one chord

86 This particular turnaround is most famously found at the end of the traditional Jazz Standard, "When the Saints Go Marching In" (in this tune, however, the turnaround happens without the substitute diminished chord).

87 The term "bridge" is commonly used among Jazz musician to delineate the middle, transitional section of a tune. Levine defines the "bridge" of a tune as, "The 'B' section of a tune, usually on an AABA or ABA tune. Sometimes called the 'channel.'" Levine, p. xi. One of the chief differences between Jazz terminology and Common Practice terminology is the way performers refer to pieces of music. In Common practice terms, the standard reference is to a "piece" of music, or a "work," while in Jazz, the referential terms are "tune" and "standard". "Standards" are subsets of tunes that have become widely pervasive in the jazz canon. Generally speaking, standards arise from what is known as "the Great American Songbook" although additional tunes by Jazz composers (such as Duke Ellington and Billy Strayhorn) fall into this category. It is interesting to note that despite the efforts of numerous Jazz Educators, there is not a truly codified, ultimate list of standards, and there exists a strong geographic aspect to the nature of a standard—i.e., some tunes that are considered standards in New York City, are not standards in Detroit. It is not the role of this analysis to determine what ethnomusicological factors cause this occurrence, however, it is important to note these discrepancies in order to provide a frame of reference for Jazz terminology. Due to the pervasiveness of these referential terms in Jazz, they will be used to help frame the analysis

every two measures (excepting **y**, where there is one chord for the entire four measure transitional section), and the harmonic progression follows the "Cycle of Fifths" as follows: **Gmin: i-iv-V7/iii-V7/vi** (or, more appropriately, Gmin-Cmin-F7-B 7).[88] Following suit with this harmonic sequence, the saxophone's two four measure phrases (figure 11) are an exact melodic sequence, with the consequent phrase (mm. 43-46) a whole step lower than the original.[89]

Unlike the other transitional sections in the piece, the transitional material at **y** is a long pivot chord modulation where the secondary dominant (V7/vi in

Figure 12: Nola, measures 30-31.

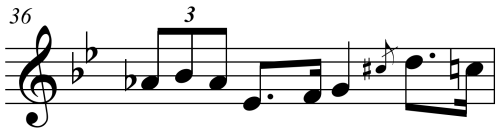
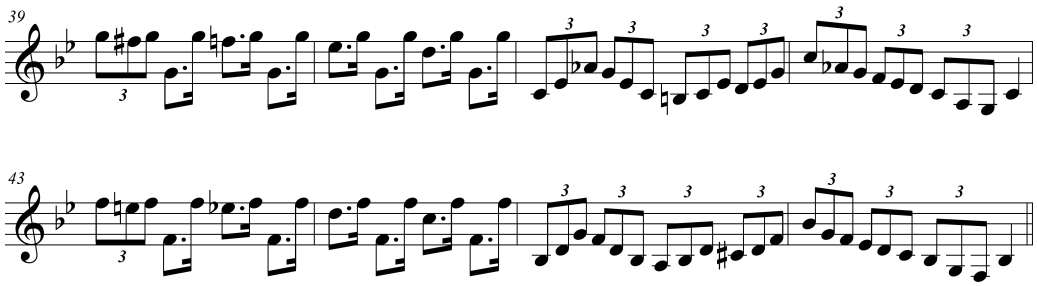


Figure 11: Nola, measures 39-46.



within a Jazz context.

88 In this instance, the use of Jazz chord symbols more appropriately reflects the harmonic progression due to the unresolved nature of the secondary dominants, another common occurrence in Jazz.

89 This is a direct sequence, where all of the chromatic alterations in the primary melodic material are altered in the exact same way, maintaining the intervallic integrity of the sequence.

Gmin) transitions to the dominant in E♭ major, for the return of **B**. This long stretch of B♭ 7 in figure 13 consists of a long "broken" arpeggio, rife with enclosure figures for the first two measures. The transition closes with a descending scalar passage that is interrupted by two enclosure figures (each enclosure figure begins as an anacrusis to beat two in measure 49, and to beat one in measure 50), that finally concludes with a chromatic passage to the fifth of the dominant in E♭ major as shown in figure 14

After this transitional section, the solo returns to the initial thematic material introduced at **B** and **B'**; however this material is further developed both rhythmically and melodically, while the underlying harmonic material is an exact return to the initial material. The opening measure features a series of arpeggios rather than the initial sustained tones rising chromatically (shown in figure 15), leading to a succession of rapidly articulated triplets in figure 16, before finishing

Figure 13: Nola, measures 47-48.

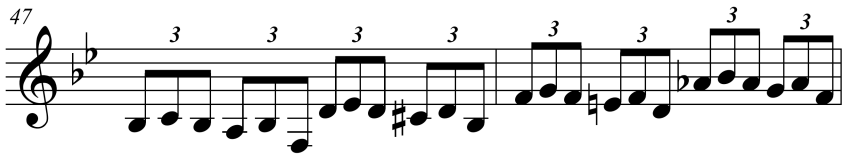


Figure 14: Nola, measures 49-50.

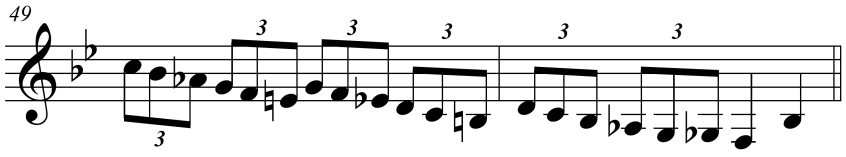


Figure 15: Nola, measure 51.

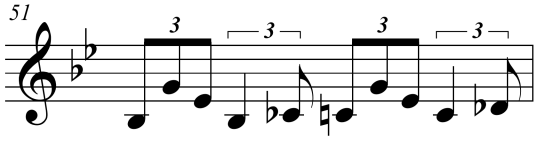
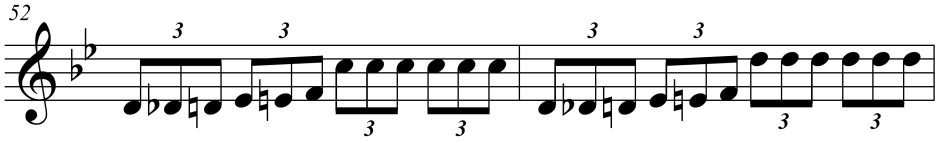


Figure 16: Nola, measures 52-53.



the phrase in similar fashion to the original. Although the repeated triplets in mm. 52-53 serve no melodic or harmonic function, they do serve to highlight Gallodoro's prodigious skill with regard to multiple articulations.[90]

The consequent four measure phrase is developed in a similar fashion, where the opening measure is identical to its antecedent. Measure 57, figure 17, is developed with a series of triplets that starts with a chromatic lower neighbor before ascending chromatically to the third of the chord (F7), before again returning to the previously established melodic material of the initial **B** section.

The development of the initial four measure phrase of the return to the thematic material of **B'** is identical to this phrase of the previous section. However, in the final four measure phrase, the opening measure shown in figure is developed by arpeggiating the chord changes as in figure 18. The final

90 Commonly referred to as double tonguing and triple tonguing. Noted educator Larry Teal provides an excellent description and methodology for this technique in the "*Staccato*" chapter of his book, "The Art of Saxophone Playing". Teal, pp. 85-86.

transition is a direct modulation from mm. 67-68 establishing the dominant of the original tonic key.[91]

The final melodic section before the coda is a direct return to the harmonic and melodic material of **A** and **A'** without any harmonic, melodic or rhythmic development, which intensifies the final push toward the coda.

In a fashion typical to the Common Practice period, he coda firmly establishes the dominant-tonic relationship, particularly in the first five measures of the final section of the piece, where there is an authentic cadence occurring every two measures (beginning in measure 86). Melodically, the coda begins with an initial motive that utilizes the B♭ major pentatonic scale (mm. 85-86), which is then repeated an octave lower, shown in figure 19. Indeed, the melodic material for the entire coda consists solely of the B♭ major pentatonic scale, which,

Figure 17: Nola, measures 57-58.

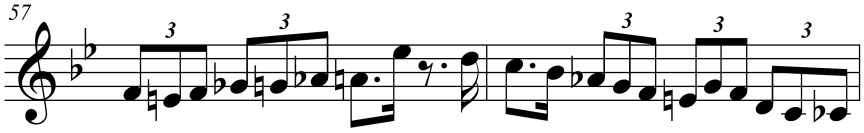


Figure 18: Nola, measure 63.

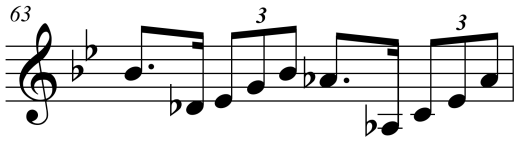
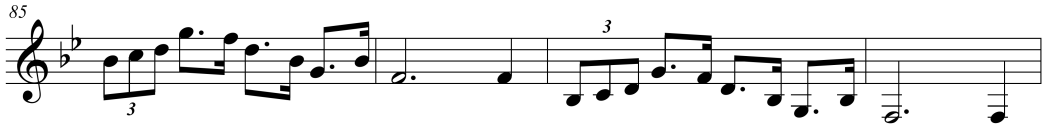


Figure 19: Nola, measures 85-88.



although somewhat harmonically ambiguous is further evidence of Coker's principle of harmonic generalization, and again helps to establish the overall Jazz influence present in the solo.[92] Gallodoro finishes the performance by sustaining chord tones of the tonic finally resting on the F above high C in the treble clef (in figure 21), demonstrating his skill in the extreme register of the instrument. To better illustrate where these pitches exist on the saxophone, the figure 20 presents first, the natural range of the instrument (transposed for E♭ Alto Saxophone), and then the written pitches played by Gallodoro.[93] The importance of this aspect of

Figure 21: Nola, measures 92-93.

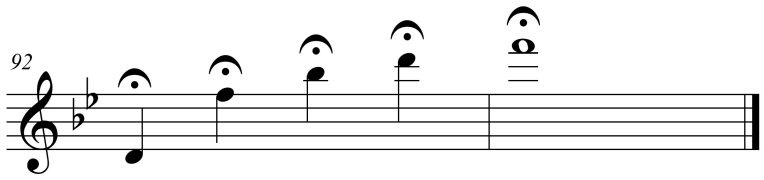
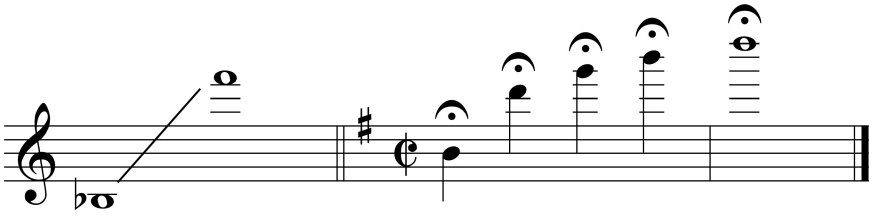


Figure 20: The first measure gives the written range of the E♭ Alto Saxophone, followed by measures 92-93 of Nola, transposed for the instrument.



92 The ambiguity is due to the lack of a leading tone in the scale—a feature that strengthens the dominant-tonic relationship and helps to firmly establish a key center.

93 As listed by Larry Teal. Teal, pp. 13-14.

Gallodoro's skill cannot be overstated, since the study of saxophone *altissimo* had only recently been codified into a working pedagogy in the early 1940's.[94]

Ultimately, even without the use of improvisational devices, upon careful analysis, Al Gallodoro's version of "Nola" exhibits many traits that are common to both Classical and Jazz Saxophone, using the instrument's role in the Vaudeville era as the vehicle for this cross-genre amalgamation. From this point onward, the solos of the Light Music Era came to further embrace the influence of Jazz while still acknowledging the Classical roots of the instrument.

Valse Vanité

The growing popularity of Light Music during the 1940's saw the inclusion of Jazz elements become increasingly pervasive, evolving the music from its roots in Vaudeville and Classical Music, further developing the initial hybridization of styles that began in the previous decade. Along with the expatriation of Jazz to Europe, Light Music followed suit, and found widespread appeal, especially in England, where bandleader Peter Yorke enjoyed immense popularity and critical acclaim.[95] In a fashion similar to Duke Ellington and alto saxophonist Johnny Hodges, Yorke's legacy is closely tied to that of his alto saxophonist, Freddy Gardner.

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94 Arguably the most important early treatise on the development of *altissimo* technique, Sigurd Rascher's "Top Tones for Saxophone" was published in 1941; however there are instances in the Classical Saxophone canon of works requiring the use of the *altissimo* prior to this year—most famously, Jacues Ibert's *Concertino da Camera*, written in 1935 and Glazounov's *Concerto In E♭ Op. 103*, written in 1934.

95 Yorke was also known as a composer and arranger. http://www.johnbarry.org.uk/rfsoc/pyorke.shtml

Freddie Gardner's performance of Rudy Wiedoeft's piece "Valse Vanité," while capturing the *gestalt* of the original, demonstrates the ever-increasing influence of Jazz in the Light Music Era by allowing for improvisational elements is the middle section of the work. In addition to the improvisational elements, some key stylistic aspects of the performance also serve to indicate the greater inclusion of the Jazz aesthetic—mainly the change from the use of *rubato* (in the opening and closing sections of the arrangement) to the use of a swing feel (also in the middle section).[96]

When examining the form of the arrangement, similarly to *Nola*, the overall structure is strikingly close to the original; however, editorial cuts that are typical to Light music are present. In this instance, the editorial choices result in the shortening of the form by dropping the final two thematic sections of the work, in order to create a more standard **A-B-A** song form. Upon closer examination, however, the true formal nature of the arrangement is best described as **(x)-A-(y)-B-A'-Coda**, where **x** is a ten measure introduction and **y** is a four measure transition of free melodic material based on the melodic motives of the **B** section of the work. In comparison, the form of the original Wiedoeft solo is best represented as **(x)-A-|:B :|-A-(y)-|:C :|-(x)-A-Coda**, where **x** is an eight measure introduction, and **y** is four measures of freely composed transitional material.[97]

96 The rhythmic concept of the swing feel is discussed and taught in a variety of Jazz Improvisation Methods. In its simplest form, a pair of "swung" eighth notes are not played evenly, and the first of the pair is played longer than the second, creating an uneven triplet feel. It is interesting to note that this is purely a performance practice, and is generally not notated. A more in-depth examination of Swing Feel can be found in Jamey Aebersold's book, *Vol. 1 How to Play Jazz and Improvise* on page fifteen, and Shelton Berg's *Jazz Improvisation: The Goal Note Method* on page three.

97 For the remainder of the analysis, the two solos will be the "Gardner version" and the

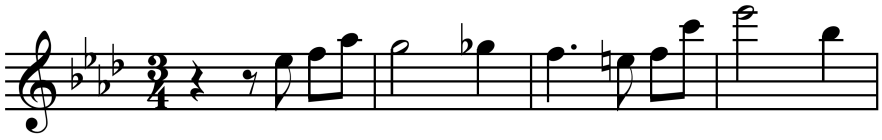
The orchestra begins the arrangement with a lush orchestration, with the melodic material presented by the violins in figure 22 foreshadowing the initial thematic material played by the saxophone[98]. Continuing the examination of this opening string motive, the E♭ in m.3, stands out, and although it would simply seem to be a lower neighbor, it should be viewed as an *anacrusis* to the interval following intervallic leap. When viewed in this manner, the direct relationship to the opening motif of the saxophone becomes readily apparent.

From a harmonic perspective, the chord progression in the introduction lies outside the realm of common practice harmony; however, the overall functional progression is commonly found in Jazz. The chord progression for the initial ten measures is as follows:

| A♭ /E♭ | Emin7 E7| B♭ 7 | E♭ 7(9♭) | A♭ /E♭ |

|Emin7 E7 | B♭ 7 | B♭ 7 | E♭ 7(♯5) | A♭ Maj7|[99]

Figure 22: Valse Vanité, violin part, measures 1-4.



"Wiedoeft version," in order to aid in differentiating between the two.
Unlike the Gallodoro version of *Nola*, the melodic material designated by the major formal sections of the piece (**A** and **B**) is identical.

98 The initial intervallic leap is condensed from the solo part, however the melodic line follows the same melodic contour—thereby foreshadowing the saxophone.

99 This particular chord symbol is called a "slash chord," which is defined as the upper chord (triad, seventh chord, etc.) played over a bass note that differs from the root of the chord. Levine dedicates an entire chapter to the function and use of slash chords in *The Jazz Theory Book*. Levine, pp. 103-110.

When examined as a Jazz chord progression, the role of the bass becomes nearly equally important as the root of the chord, and in this instance, the bass serves as a pedal tone, emphasizing E♭ through almost the entire introduction. The E7 found in measures two and six is simply a tritone substitution for the B♭ 7 in the following measure.[100] Here, the substitution serves to ease the transition to the B♭ 7, and strengthen the overall sense of an E♭ dominant modality until the brief moment of repose that occurs with the A♭ Maj7 in measure ten. Taking the harmonic analysis even further, using Coker's principle of harmonic generalization, the entire introductory section can be viewed as E♭ 7, or an E♭ *mixolydian* modality.

As the saxophone enters in measure ten, the harmonic rhythm has slowed down considerably, and firmly established A♭ as the key center, and harmonically, the root movement is static for the next six measures. The melodic material presented by the saxophone during this initial statement of melodic material stays within the tonic key area, with only a single chromatic passing tone for the entire six measure section.[101] The most unique characteristic as shown in figure of the melodic material in this section is the emphasis of chord tones that are extensions rather than an emphasis on the primary chord members (figure

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100 A tritone substitution is a specific type of substitute chord found in Jazz (the analogous term in common practice harmony is the *Neapolitan*, or N6 chord). Shelton Berg dedicates an entire chapter to the study and application of tritone substitutions in his book *Jazz Improvisation: The Goal Note Method.* According to Berg, the "*Tritone substitution* refers to the fact that two dominant chords a tritone apart are interchangeable." Berg continues to give a thorough explanation of the numerous uses of the tritone substitution throughout the rest of the chapter. Berg, pp. 98-103.

101 The passing tone is a B♮ found on the fourth beat of m. 15, passing from B♭ to C. The tone draws attention to itself because of its placement on the strong part of the beat.

23).[102] The chords following are somewhat unusual with regard to their root motion, however careful analysis, and again, using harmonic generalization helps place the chord progression in a more functional framework. The progression (from mm.17-19) is as follows:

| Dmin7(♭5) | B♭ min7 | E♭ min7 |

The chord that seems to be out of place is the Dmin7(♭5) in relation to the B♭ min7. However, examining the upper extensions of B♭ min7 in figure 24 shows that it in fact contains all of the chord tones of Dmin7(♭5) when extended to the 9th, and utilizing harmonic generalization, this section can be viewed as two measures of B♭ min7, showing the bass movement to be a change of inversion, rather than a complete harmonic shift.

As this initial melodic section builds to the close of the phrase period, the saxophone part demonstrates an increased use of chromaticism, utilizing both passing and neighbor tones with greater frequency as shown in figure 25. The

Figure 23: Valse Vanité, measures 10-16. During this section, the majority of the sustained tones are the major seventh (G♭).

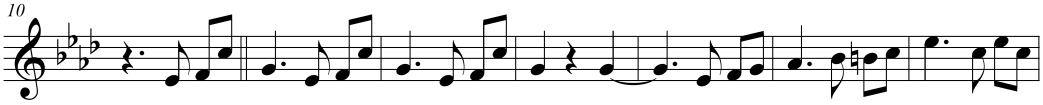
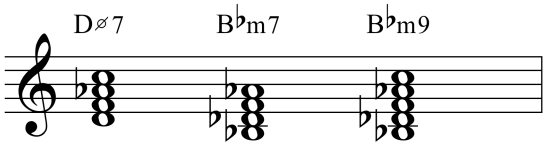
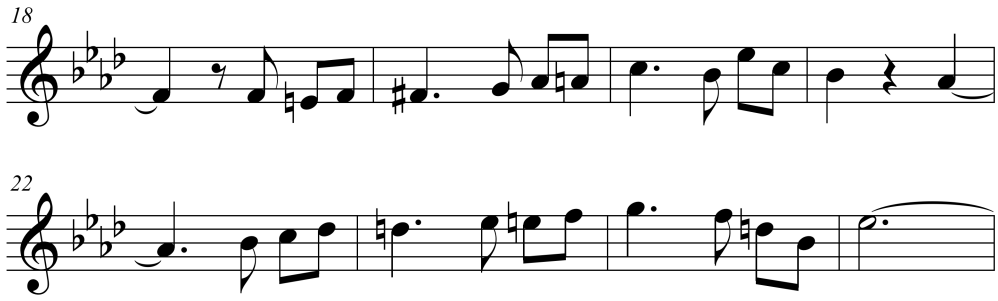


Figure 24: The pitches of D half-diminished7 are contained in the chord B♭ min9.



102 The root, third and fifth (A♭, C, and E♭, respectively).

Figure 25: Valse Vanité, measures 18-25.



underlying harmonic progression through this section follows a standard iii-vi-ii-V7 turnaround, with two notable exceptions: in lieu of the standard iii chord (in this case Dmin7), the arrangement uses an E♭ min7/D (this utilizes the root motion to compensate for the suspended upper-structure minor seventh chord—allowing the previous harmony to linger, while allowing the ear to hear the change in function in the bass.), and instead of a minor ii chord, the arrangement uses a II7 (B♭ 7 instead of B♭ min7). Additionally, the penultimate measure of this phrase period (m.25) uses a series of diatonic seventh chords (B♭ -Cmin7-Dmin7) to lead to the dominant, again increasing harmonic tension and solidifying the return to the tonic to begin the next phrase.

The second phrase period in the **A** section of the arrangement begins identically to the first, both melodically and harmonically for five measures.[103] Afterward, it diverges to complete an antecedent-consequent phrase relationship. Following the opening statement of the section, harmony moves to the IV chord (D♭ maj7), followed by a series of ii-V7-I progressions (both the tonic key)

103 The phrase diverges melodically first. Harmonically, the secondary phrase is identical through the first six measures.

reestablishing the tonic before the transitional section. Melodically, the saxophone stays strictly within the tonic key area until the first ii-V7. Here in figure 26, the harmony is *arpeggiated* by the soloist, using a direct substitution of a B min7(5) for the standard B min7. This common substitution is effective in highlighting the dominant in measure thirty six, and makes sense when viewed from a Jazz perspective due to the close relationship of the V7 chord to the diminished scale.[104] This ii-V7 resolves to the tonic in measure thirty seven, and with upward chromatic melodic movement in measure thirty eight (in figure 27), moves toward the final cadential ii-V7-I of the phrase period in measures thirty nine to forty.

Much like the introductory orchestral material foreshadows the initial motivic gestures of the saxophone, the transitional orchestral material of **y** foreshadows the chromaticism of the saxophone solo during the **B** section of the

Figure 26: Valse Vanité, measures 35-36.

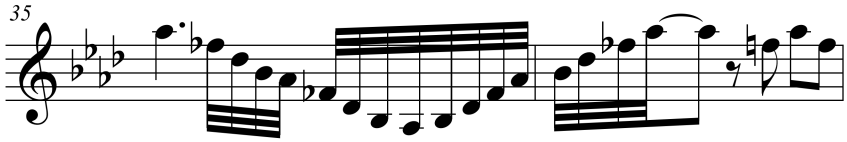
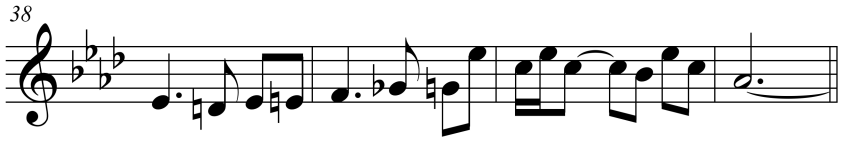


Figure 27: Valse Vanité, measures 38-41.



104 In addition to Levine, Berg offers an excellent explanation of the use of the diminished scale as it applies to dominant functioning chords. Berg, pp. 81-89.

work. The underlying harmonic background during this section is centered on an A♭ pedal tone in the basses and cellos, with the woodwinds providing changing upper-structure triads to modulate to D♭ major (IV in relation to the overall tonic key). The pivot chord that keys the modulation is in measure forty six: a V7/IV (A♭ 7), prepares the saxophone entrance in measure forty seven—the beginning of the **B** section of the arrangement, where the Jazz influence is most overtly felt.

In addition to the elimination of the final two formal sections, the most significant alteration to the Wiedoeft lies in the **B** section of the work. As previously stated, the arrangement switches to a swing feel, and addition to the rhythmic change in the eighth note performance practice, the meter changes from a waltz (in 3/4) to a "straight ahead" 4/4 Basie-style swing.[105] This drastic shift is an overt demonstration of the Jazz aesthetic, and allows Gardner to use the melodic and harmonic material as fodder for his moments of improvisation. After the close of the **B** section, the arrangement returns to the initial waltz feel until the coda.

Harmonically, the chord changes in this section are relatively simple, with few substitutions and standard, common practice root movement in the newly tonicized key; however, it is due to this that Gardner is provided with the opportunity to utilize brief moments of extemporaneous improvisation, based on the Wiedoeft's original thematic material.[106]

105 Gridley, p.127. A swing feel made famous by the Count Basie Orchestra. The Basie swing feel (according to Gridley) generally has the following characteristics: An excellent sense of tempo. Quiet and relaxed playing—conveying a feeling of ease. An emphasis on buoyancy over intensity. Constant quarter notes from the guitar and bass.

106 The use of the melody of a tune as fodder for improvisation is a widely used pedagogical technique in Jazz. Aebersold consistently recommends the examination of Jazz melodies to

Gardner initially states the original thematic material in the first four measures of the **B** section, before moving to an improvisation for the rest of the eight measure phrase. In measures fifty one to fifty four as shown in figure 29, Gardner first uses the root and third of the tonic chord (D♭ and F of D♭ major7) before anticipating tonic in measure fifty two using the 7th and 9th as an enclosure figure on beat four to highlight the next downbeat. Gardner then continues with a nearly complete descending diatonic scale in measure fifty two before *arpeggiating* the tonic chord to third beat of measure fifty three, before using an enclosure figure to end the phrase on the third of the V7 (C♭ in A♭ maj7) in measure fifty four of figure 28.

The harmonic structure of the following eight measure phrase is almost exclusively dominant (A♭ 7), with an unresolved V7/IV (D♭ 7) in measure sixty two (figure 30) to further emphasize the Jazz influence, while giving a slight

Figure 29: Valse Vanité, measures 51-52.

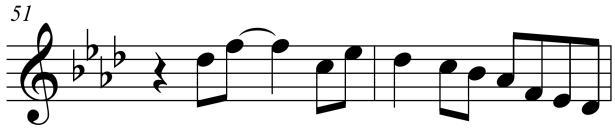
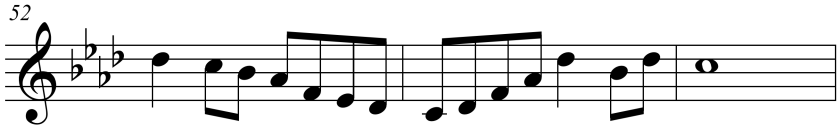
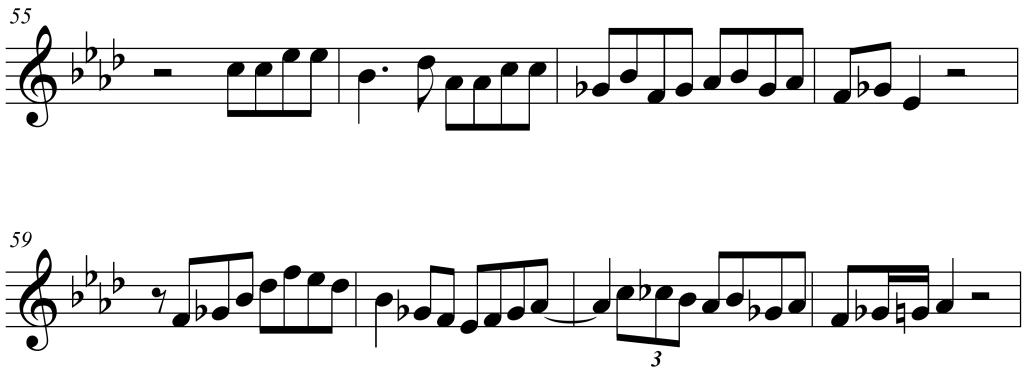


Figure 28: Valse Vanité, measures 52-54.



help the beginning improviser better understand the creation of melodic ideas that are directly related to the underlying harmonic structure of a tune throughout *Vol. 1: How to Play Jazz and Improvise*. Aebersold, pp. 24, 27, 43-46, 56-57, 103.

Figure 30: Valse Vanité, measures 55-62.



reference to the tonic of this section. In improvising over this section, rather than applying many of the chord/scale devices that are common in more harmonically advanced Jazz playing,[107] Gardner chooses to use the A♭ *mixolydian* scale, the most directly related scale to A♭ 7, with only two instances of chromaticism during the entire period.[108]

The anacrusis to measure sixty four in figure 32 hearkens the return of the initial thematic material of the **B** section of the arrangement, with Gardner developing the material through the use of a "doit," or "scooped" articulation in measure sixty five.[109] The harmonic background begins its cadential movement in measure sixty nine with the V7/IV (D♭ 7) resolving properly (within the context of common practice harmonic function) this time (to G♭ major7) before a

107 Levine, pp. 171-182. Gridley, pp. 139-173. The advent of bebop as a stylistic change in Jazz during the 1940's saw improvisers utilizing an increased variety of scales that are related to dominant 7th chords, including the eponymous "Bebop Scale" (discussed by Levine in chapter seven of *The Jazz Theory Book*), the diminished scale and the whole-tone scale.

108 A descending chromatic passing tone in m. 61 (C♭ —which can be viewed as a ♯9) and an ascending chromatic passing tone in m. 62 (a G♭—this particular pitch has no other function).

109 This articulated effect is achieved by combining movement of the jaw while producing a standard articulation on the mouthpiece of the saxophone. It is commonly notated by placing a "u" shape above the affected notes.

cadential ii-V7-I to close this section. Gardner responds to this harmonic shift with increased chromaticism at the end of measure sixty eight in figure 31, and uses a chromatic appoggiatura in measure sixty nine.[110]

The cadential ii-V7-I extends the phrase by adding a measure of the dominant triad before presenting the seventh in measure seventy four. In finishing this thematic section, Gardner *arpeggiates* the chord changes (called change running) before finishing the phrase on the 9th (E) of the tonic (D maj7).[111] The arrangement follows with a direct modulation back to the original tonic key (A)

The return of the thematic material from the **A** section is nearly verbatim, both melodically and harmonically, with a notable exception that makes it deserving of the designation of **A'**: the violins present a countermelody that

Figure 32: Valse Vanité, measures 63-64.

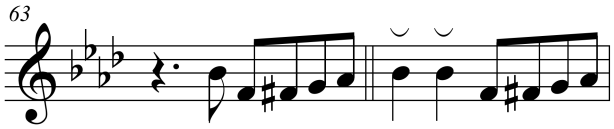
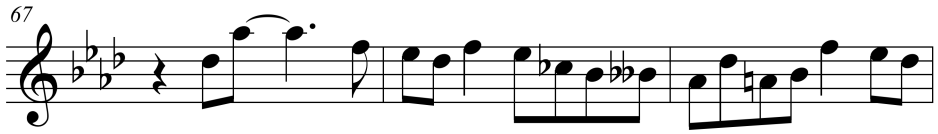


Figure 31: Valse Vanité, measures 67-69.



110 Gardner uses the ♯5 (A) of the V7/IV (D 7) to highlight the third (B) of the upcoming IV chord (G maj7); however, in relation to the D 7, the B is the 13th of the chord.
111 Coker, p. 1.

develops the thematic material further. It is important to note, however, that this countermelody is simply outlining the harmonic background, and does not impact the harmony or melodic material of the saxophone solo.

The penultimate measure of the opening phrase of this section, however, is noteworthy, due to its use of chromatic planing in measure ninety to highlight the dominant triad (E).[112] This is further highlighted by a change of meter to 4/4 for the measure, and a drastic *rallentando*, before quickly returning to the waltz feel in measure ninety-one. The thematic section then resumes, again in nearly identical fashion to the original, before an extended cadential arrival in measure 107.

The coda of the arrangement contains three similar (nearly sequential) four measure phrases, and one, final, six measure cadential phrase. The first three phrases utilize changing upper-structure triads over a pedal A in the bass to create harmonic movement while emphasizing the tonic. The harmonic progression is as follows:

| A | | D /A | | D min/A | |

| A | | B 7/A | | C7(9)/A | |

Ultimately, the final two chords in this series of phrases are non-functional with regard to the tonic key, however, they do serve to destabilize the tonic enough to move to the final harmonic cadential push with relative ease, and by overlooking

112 Turek, p.294. Theorist Ralph Turek defines planing (or parallelism) as "the simultaneous parallel motion of two or more musical lines." This section uses a series of chromatic parallel major triads (E -E -F♯-E -E).

the pedal tone, these chords function as a borrowed IV-V7-i progression, tonicizing the upcoming F minor (found in measure 121). The final harmonic progression uses a considerable amount of chord substitution to obscure much its functionality; however, using Coker's concept of harmonic generalization, the cadential formula is revealed as a vi-ii-V7-I in the original tonic key. The actual chord changes, however, are considerably more interesting, and are as follows:

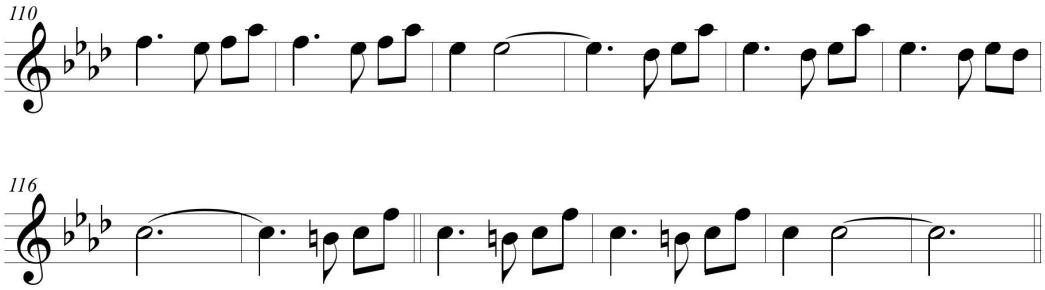
| Fmin7 | B♭ min7(♭5)/D♭ | E7/B | B♭ min7(♭5) |

| E♭ | A♭ -G♭ -G | A♭ ||

In this instance, the E7/B is a tritone substitution for B♭7, and simply serves to prolong the preparation for the final cadence. The use of chromatic planing in the penultimate measure prolongs the dominant functionality to firmly establish the final statement of the tonic.

The melodic content of the first three phrases of the coda shown in figure 33 utilizes a melodic contour that is extremely similar to the initial motivic material introduced in the saxophone's initial entrance during the **A** section of the

Figure 33: Valse Vanité, measures 110-121.



arrangement consisting mainly of the upper extensions of the underlying harmony. The final cadential phrase from measures 121 to 125 consists solely of the *arpeggiation* of chord tones until the final E♭ in measure 126, which is held through to the end of the piece.

When examining the performance of Freddy Gardner, the overall influence of Jazz on his improvisational style is readily apparent, although many of his improvisational choices are idiomatic within the context of Jazz prior to the development of Bebop. As Bebop asserted its stylistic dominance in Jazz during the 1940's and '50's, it's influence would also be felt in the improvisational language of the Light Music soloists.

Oodles of Noodles

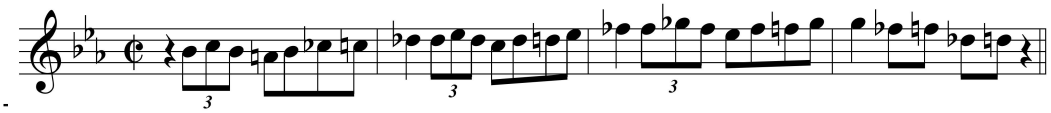
The most complete hybridization of Jazz and Concert saxophone of the three solos is Al Gallodoro's performance of Jimmy Dorsey's "Oodles of Noodles." Dorsey, although more widely known as a bandleader during the Swing Era, was also an accomplished saxophonist, used the virtuosic work to feature his own prowess in double tonguing, which Gallodoro took to new heights. There is, in fact, a somewhat direct relationship between the two players, as Dorsey also performed with the Paul Whiteman Orchestra, however, his tenure predates that of Gallodoro.

This performance of "Oodles of Noodles," recorded live in 1948, showcases not only Gallodoro's brilliant double tonguing, but also his improvisational prowess. Again, following the formal practices typical to the

Light Music Era, the improvisation takes place in the middle of the work, rather than throughout, and, again, the arrangement utilizes a standard **A-B-A-coda** formal structure. The arrangement also has eight measures of introductory material before the initial thematic section (and its return), making the most accurate formal description **(x)-A-B-(x)-A-coda**, and, in this instance, the return of both the introductory material and the initial thematic section identical to the original statement.

The initial introductory section consists of two four measure phrases, which are—although seemingly similar—each developmental, rather than related as antecedent and consequent. In a seeming acknowledgement of the Western compositional practices of the early twentieth century, the harmonic background for the entire introduction is non-functional, and is initially based upon root motion following a sequential pattern, with planed major triads filling out the harmony above a sustained pedal tone (B♭) established by the tympani. The pattern is an ascending leap of a perfect fourth, followed by two descending half steps. The timpani begin the sequence by establishing the B♭ pedal, and the pattern continues for the first three measures of the introduction concluding with a series of chromatically planed major triads descending by half step to the beginning of the next four measure phrase.[113] For this phrase in Figure 34, the solo

Figure 34: Oodles of Noodles, measures 1-4.



line is an ascending chromatic scale, embellished by a repeated ornamental triplet, with the arrival points outlining B dim7. The following four measure phrase, which closes the introduction, is a series of extended dominant chords that descend chromatically from G 13 to B 13.[114]

When examining the **A** section of the work, the larger thematic section contains an interior formal structure that can be viewed as **A-A-B-A**', with a four measure coda prior to the next large thematic section of the overall work. The phrase lengths of this interior form are twelve measures for the **interior A** sections, and eight measures for the **interior B** and **A'** sections.

The harmonic progression of the **interior A** section of the work begins in on the tonic in the key of E major (the overall tonic of the piece), before shifting slightly to a V7/IV (E 7) in measure twelve. This secondary dominant resolves to IV in measure thirteen before shifting to a borrowed iv (A minor) in the next measure—a standard harmonic device in Jazz. The repeated ii-V7 (Fmin7-B 7) in measures seventeen and eighteen is preceded by two minor7 chords, descending chromatically (Gmin7-G min7), before the two measure turnaround (measures nineteen and twenty) leading to the second **interior A** section. This particular turnaround descends in stepwise motion from the tonic to the dominant, highlighting a borrowed progression from a minor key[115].

The melodic material in the saxophone solo is a series of enclosure figures

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114 In order to give the sensation of the harmony ascending as the root movement descends, the arranger changes the extensions of the dominant chords to create ascending half-step movement in the brass. Therefore, the chords are as follows: G 13-F7-E13-E 7-D13-D 7-C13-B7-B 13.

115 The turnaround consists of I7- VII7- VI7-V7 (or E 7-D 7-C 7-B 7

that outline the tonic triad, however, the agogically emphasized tones in the melodic line are upper neighbor tones, giving an increased amount of harmonic tension to the opening of the phrase as in figure 36. The trend of using non-chord tones on agogically strong beats continues in measure eleven, with the saxophone first playing an A♭ (or the ♯11 as related to the underlying E♭ major triad) on the downbeat, and an A♮ on beat two, however, the rest of the measure (shown in figure 37) is filled with arpeggiated chord tones.[116] The secondary dominant in measure twelve is treated melodically using E♭ mixolydian in a descending scalar run before the triplet figure in measures thirteen through fifteen of figure

Figure 36: Oodles of Noodles, measures 8-10.

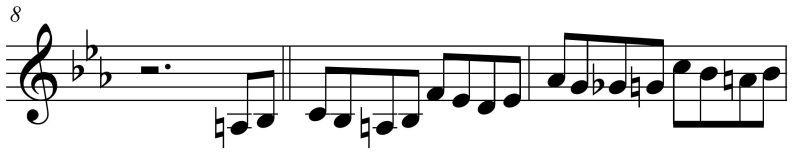


Figure 37: Oodles of Noodles, measure 11.

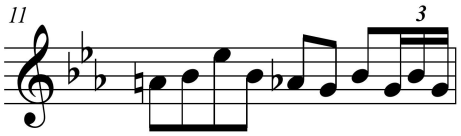
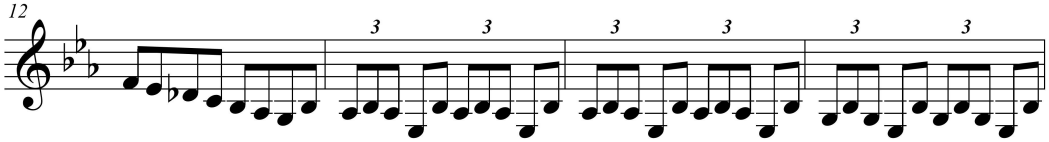


Figure 35: Oodles of Noodles, measures 12-15.



116 Levine, p. 37. Levine terms the 11th of a major chord an “avoid note”.

. Although the saxophone solo is outlining both chords of the ii-V7 progressions in measures seventeen and eighteen, using Coker's principle of harmonic generalization, the entire passage in figure 39 can be viewed as B 7, with the C acting as the 9th of the chord. For the turnaround of this phrase shown in figure 38, the melodic material uses "change running," mixed with scalar material to portend the return to the initial **interior A** section material.[117] The return of the **interior A** section at measure twenty one presents the entire section verbatim, both harmonically and melodically, using a direct modulation on the final eighth note of measure thirty two to shift to the **interior B** section, and move to the key of G minor (vi in relation to the overall tonic key).[118] This shift in tonality is firmly established by the underlying harmonic background, which is simply the i (Gmin) and V7(9) (D7(9)) for the first six measures of the section. The modulation

Figure 39: Oodles of Noodles, measures 17-18.

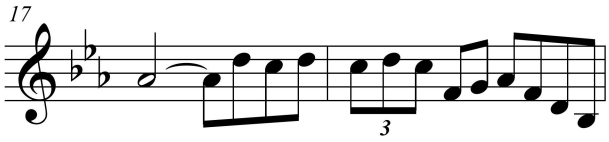
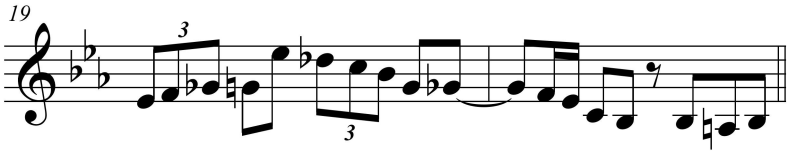


Figure 38: Oodles of Noodles, measures 19-20.



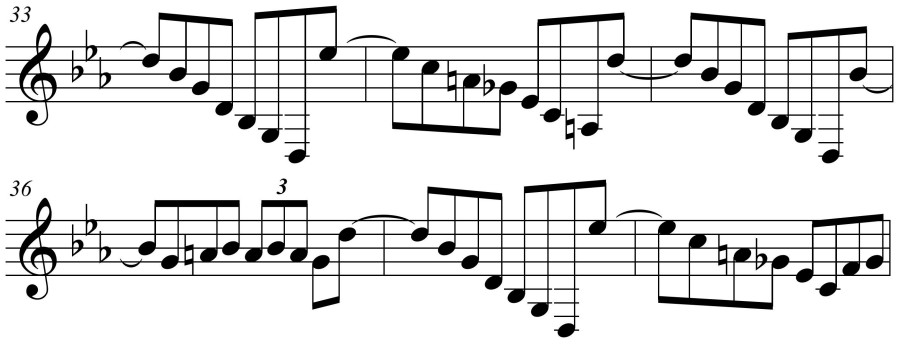
117 Coker, p. 1.

118 A D7 chord occurs at this time, which, although unrelated to the tonic key (E major), is the dominant in the newly tonicized key of G minor.

back to the overall tonic key begins in measure thirty nine, foreshadowed by the B 7 at the beginning of the measure, and completed by the ii-V7 (Fmin-B 7) in the overall tonic key (E) in measure forty.

The melodic material throughout this section is almost exclusively change running, with descending arpeggios of G minor (in measures thirty three, thirty five, and thirty seven), and E dim7 (in measures thirty four and thirty eight).[119] The material in measure thirty six is what Coker refers to as a "Digital or Scalar Pattern."[120] In this instance, however, figure shows it embellished with an ornamental triplet (and brief retrograde) before the final note of the pattern in figure 40 (which, coincidentally, serves as an *anacrusis* to the next section of change running). The melodic material used that begins the turnaround in measure thirty nine uses harmonic generalization to present motivic material that relates

Figure 40: Oodles of Noodles, measures 33-38.



119 Within the context of the underlying harmony however, the E dim7 is actually the upper extensions (3-5-7- 9) of D7(9)

120 Coker, p. 8. Coker defines a digital patterns as "cells of notes, usually numbering 4-8 notes per cell, that are structured according to the numerical value of each note to the root of a chord or scale." In this instance, the digital pattern is 1-2-3-5, based on Gmin, with the embellishment being the return to the pitch G prior to completing the pattern.

directly to Gmin, overlooking the B♭7 in the first half of the measure, and the turnaround finishes with an embellished descending scalar line beginning on the 3rd and ending on the root the Fmin in measure forty of figure 41.

The **interior A'** section of the work begins by stating the initial thematic material of the first four measure phrase of the **interior A** section. However, it diverges extraordinarily quickly in measure forty three in figure 42, where the melodic line *arpeggiates* the underlying I (E♭) and V7/IV (E♭7) approaching each chord tone from a half step below. The return of the ii-V7 (Fmin-B♭7) in measures forty five and forty six as shown in figure 43 are approached melodically using B♭ *mixolydian* before "running the changes" into the **interior coda**.[121]

The **interior coda** in figure 44 features the saxophone *a cappella*, arpeggiating the previous chord progression (with a brief phrase extension), finally ending on a preparatory dominant 7th chord (E♭7) that is used to modulate

Figure 41: Oodles of Noodles, measures 39-40.

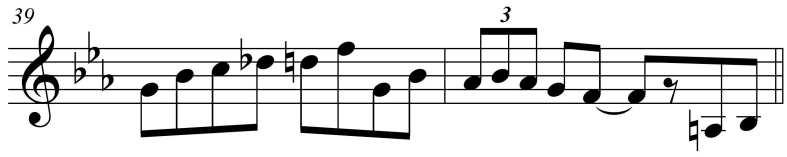
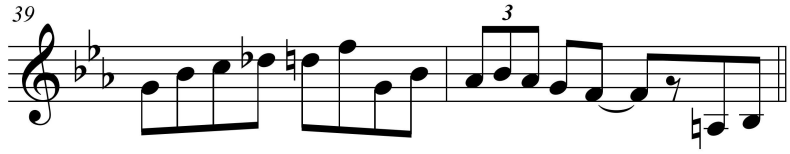


Figure 42: Oodles of Noodles, measures 43-44.



121 The chord progression in this section of the music is E♭-B♭7-E♭dim7-E♭.

Figure 43: Oodles of Noodles, measures 45-48.

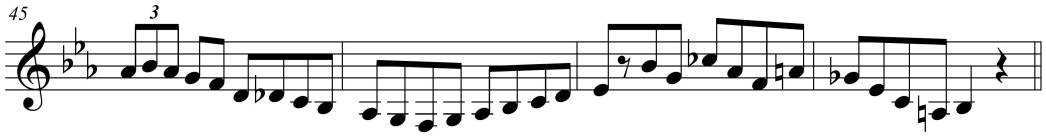
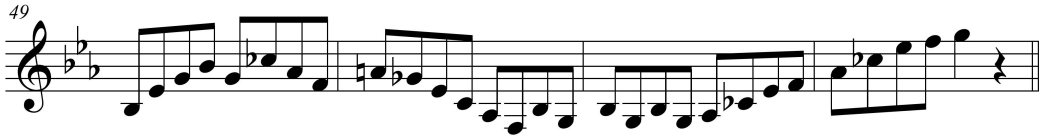


Figure 44: Oodles of Noodles, measures 49-52.



to the **B** section of the overall work.[122]

The **B** section of the arrangement is an interesting example of musical borrowing, in that this section has been performed and recorded by Dorsey as a stand-alone work, albeit in a slightly expanded format. When performed in this fashion, the section is entitled "Contrasts," and can be found on the Jimmy Dorsey recording of the same name, reissued by the GRP label in 1993. With this understanding, the reasoning behind the interior formal structure becomes clear, making the importance of introductory and transitional thematic and harmonic material considerably more important.

In similar fashion to the **A** section of the work, **B** follows the same **A-A-B-A** formal structure;[123] however, the phrase lengths in **B2** section of the work are all

122 In this instance, however, the E dim7 and cadential B 7(9) are expanded to a full measure and measure and a half, respectively.

123 For ease of clarification, the interior formal sections contained within the **B** section of the overall work will be given the following designations: **A2**, and **B2**.

eight measures. While it is tempting to note the melodic differences in each return of the **A2** section, it is ultimately detrimental to do so, due to the use of the melodic and harmonic material of the entire **B** section as fodder improvisational material, and as a general framework for the improvised sections. It is also in this section where the influence of Bebop is apparent in Gallodoro's improvisational style. According to Gridley, some of the notable characteristics of Bebop improvisation include:

> More themes per solo, less similarity among themes, more excursions outside the tune's original key, a greater scope of rhythmic development, and displays of instrumental virtuosity became a high priority.[124]

While Gallodoro's improvisation certainly does not qualify as pure bebop, the influence of the style is overt, especially with regard to the display of instrumental virtuosity, where Gallodoro does not hesitate to utilize his prodigious technical skill on the saxophone.

The **A2** section of the work begins in the newly tonicized key of A major, establishes the tonic immediately in measure fifty three. While the use of an Edim7 in measure fifty four seems out of place, it serves a dominant function, substituting for E 7(9) and pushing the harmonic background to return to the tonic in measure fifty five.[125] After stating the IV chord in measure fifty six, the harmonic background shifts to the use of a series of descending major triads and dominant 7th chords for the rest of the phrase.[126] The initial descent begins on the

124 Gridley, p. 140.

125 The chord members of Edim7 (E-G-B -D) are, in fact, the 9-3-5-7 of E 7(9), allowing the diminished chord to substitute for the dominant.

126 The chords shift from major triads to dominant 7th (and extended dominant 7th) chords in

tonic in measure fifty seven, with each triad receiving one full beat, before slowing the harmonic rhythm to two chords per measure starting in measure fifty eight, and continuing in this fashion until the return of the **A2** section in measure sixty one. The initial descent, ends in measure fifty eight on V7 (E 7), before beginning a secondary chromatic descent starting on G 7 in measure fifty nine that concludes on the V7 (E 7) in measure sixty. Although, this series of chromatic chords can be viewed as a series of tritone substitutions, the chromatic analysis is a more accurate depiction of the surrounding improvisatory material.

There are several techniques that serve to characterize Gallodoro's improvisational style, which are key factors in developing a clear understanding of this improvisation. Unlike the famous musicians of the Bebop era, Gallodoro relies heavily on change running and by consistently referencing the melodic material of Dorsey's original composition gives the improvisation a sense of melodic embellishment and ornamentation rather than a stand-alone improvisation. Additionally, while Gallodoro does utilize a considerable amount of chromaticism during the improvised section, the chromatic runs are generally used to connect relevant chord tones vertically, instead of linear embellishment through the use of enclosure figures. Upon further examination of the improvisation, while there is a large amount of non-diatonic melodic movement, the leaps are generally part of an *arpeggiation*, rather than to a non-adjacent chord tone. The considerably slower tempo of this section (=60) allows Gallodoro to utilize a large degree of rhythmic variation within improvisatory ideas at

measure 58.

extremely great speeds, again, in a fashion typical of the Bebop era.

The opening of the **A2** section of the work begins with a rhythmic alteration of the original melodic material, replacing the original four sixteenth notes with a quintuplet before a swift chromatic run to the downbeat of measure fifty four in figure 45, where Gallodoro emphasizes the 9, root and third of the implied E 7(9). Gallodoro continues by arpeggiating the following A triad, embellishing the arpeggio with a rapid chromatic descent from the third to the root, and an ornamental sextuplet figure that leads into the C (the 7th of D 7) at the beginning of measure fifty six in figure 46. The thirty second note figure at end of this measure implies an E 7 (against the sounding D 7 of the harmony) leading to the descending series of triads in measure fifty seven.[127] The melodic material in the following measure (figure 47), adhering closely to the original

Figure 45: Oodles of Noodles, measures 53-54.

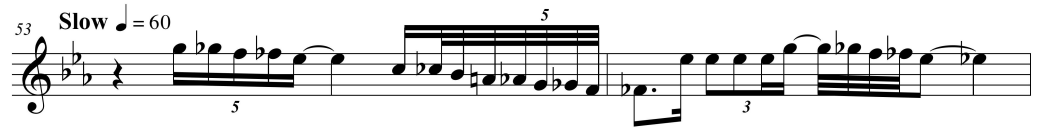
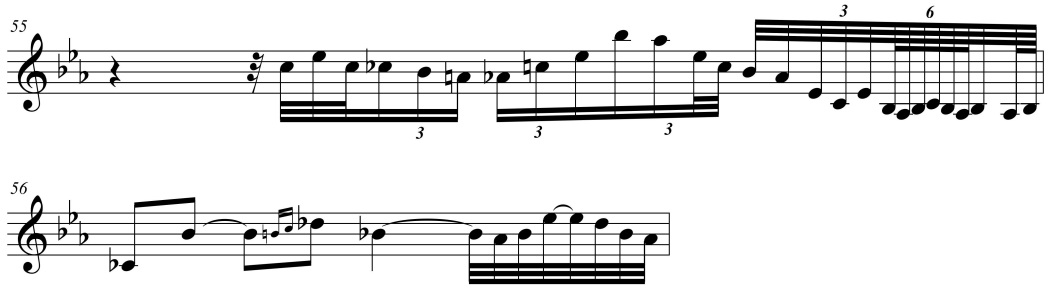


Figure 46: Oodles of Noodles, measures 55-56.



different triad than the prevailing chord.

composition (with some rhythmic embellishment) lies within the upper extensions of the descending triadic harmony.[128] Gallodoro employs harmonic generalization in measure fifty eight, choosing to anticipate the E 7, in lieu of outlining the preceding E9 in the first half of the measure. This trend of anticipation continues through measure fifty nine and until the end of the phrase in measure sixty. Of the three final measures of the phrase in figure 48, measure sixty is the most interesting due to Gallodoro's use of polyharmony. His melodic ideas outline B 7 in the first half of the measure, a tritone substitution to the underlying E7 harmony.

Figure 47: Oodles of Noodles, measure 57.

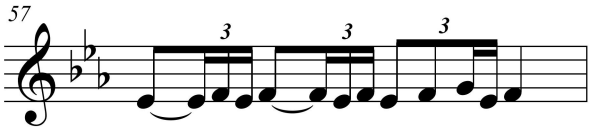
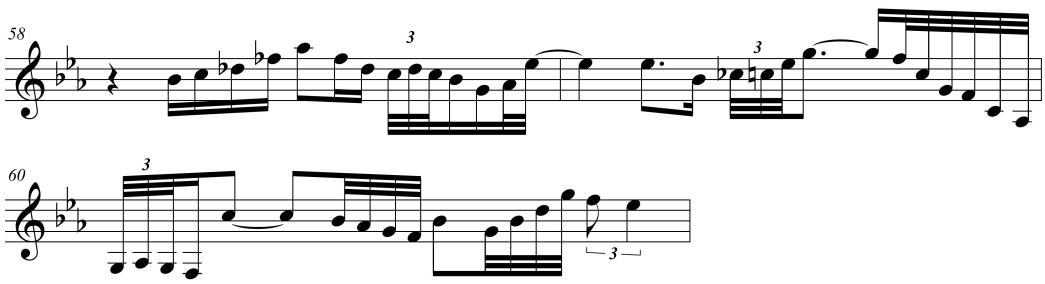


Figure 48: Oodles of Noodles, measures 58-60.



Measure sixty one sees the return of the **A2** harmonic and initial melodic

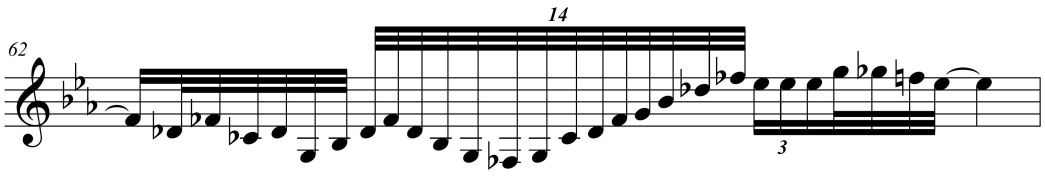
128 The motif begins on the 5th of the A triad, moving to the 7th of the G triad followed by the 13th of G , before finally settling on the root of F major at the end of the measure.

material. This time, however, Gallodoro chooses to maintain the rhythmic integrity of the original, playing even sixteenth notes before anticipating the upcoming diminished extension of E 7(9) in measure sixty two. Gallodoro outlines the Edim harmony with an extremely virtuosic burst of arpeggiated chord tones, finishing with a quick chromatic run to the final E in figure 49.

Gallodoro continues his established trend of beginning a new motivic phrase section with the composed melodic material in measure sixty three, before *arpeggiating* the descending triad prior to presenting melodic material in measure sixty four that is nearly identical to measure fifty six. The embellishment of thematic material in measure sixty five is done by changing octaves, and altering the triplet rhythm to lead to the F on the final beat of the measure, and this thematic material is harmonically equivalent to the initial presentation in measure fifty seven.

Hearkening back to measure fifty eight, Gallodoro again chooses to anticipate the E 7 in measure sixty six. For the rest of the phrase, Gallodoro uses harmonic generalization instead of outlining the underlying harmony (as he has done previously), choosing to stay exclusively in the key of A major, approaching the chord tones of the tonic A triad by half step (in measure sixty

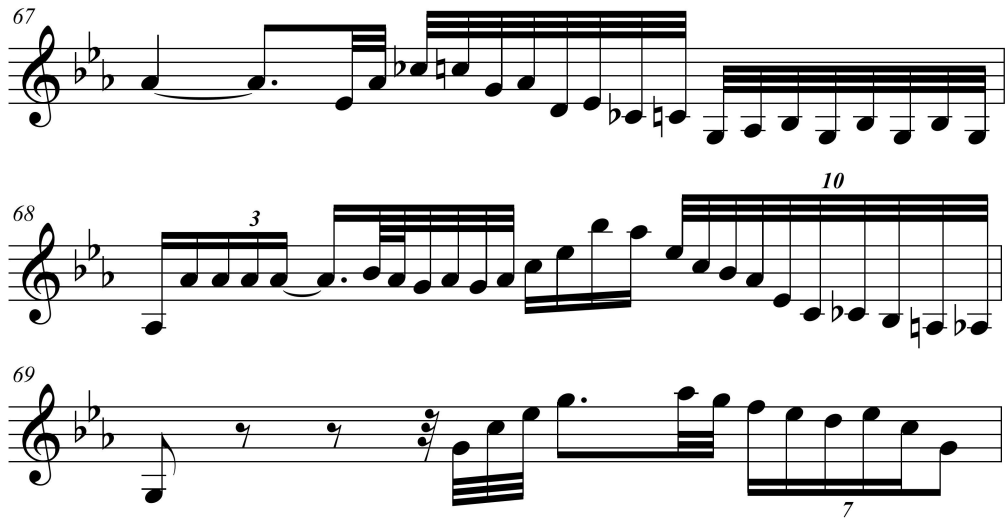
Figure 49: Oodles of Noodles, measure 62.



seven, figure 50) and concluding the phrase with a chromatic run to G (the 5th of Cmin) on the downbeat of measure sixty nine, the beginning of the **B2** section.

The **B2** section of the work moves to the key of C minor (iii in relation to the previous interior section, and vi in relation to the key of the overall work) with a direct modulation at the beginning of measure sixty nine. While the initial two measures of this section contain the newly tonicized minor triad, a sense of harmonic movement is implied with the descending chromatic movement of the seventh of the chord before moving to the iv (Fmin) in measure seventy one.[129] The turnaround in measure seventy two functions in a similar fashion to measure fifty four, with the Adim7 acting as the upper extensions of D7(9) before moving to G7(9) to end the four measure phrase.

Figure 50: Oodles of Noodles, measures 67-69.



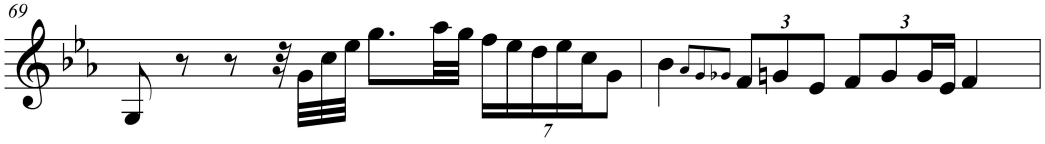
129 Levine, p. 60. The progression follows Cmin-Cmin(maj7)-Cmin7-Cmin6, which is a standard set of substitutions. Levine gives a detailed example of this substitution in *The Jazz Theory Book.*

The final four measure phrase of this section begins in the same harmonic fashion as its antecedent, however, instead of moving to iv (Fmin) in measure seventy five, it shifts to Bb7, beginning the modulation that returns to the tonic key of the overall **B** section of the work (A major) in measure seventy seven, via a half cadence in measure seventy six.

For the first two measures of **B2**, Gardner chooses to simply use the C *dorian* scale to embellish the original thematic material, largely ignoring the changing quality of the chromatically descending seventh.[130] It is interesting to note the prolonged use of the 11th in measure seventy (in figure 51), which anticipates the upcoming Fmin in measure seventy one.[131] For the final measure of the phrase, Gallodoro chooses to use the C *blues scale*[132] rather than outlining the chord changes in measure seventy two (figure 52).[133]

For the initial two measures of the consequent phrase of **B2**, Gallodoro continues to simply *arpeggiate* the Cmin triad, with scalar embellishment derived

Figure 51: Oodles of Noodles, measures 69-70.



130 Coker, p. 45. Harmonic generalization.

131 Levine, p. 37. While generally considered an "avoid note" when played against a Major 7th chord, the 11th is a functional note in relation to a Minor 7th chord.

132 Berg, p. 28. The blues scale, according to Berg, "contains the scale degrees 1- 3-4- 5 (or ♯4)-5- 7."

133 Berg, p. 123. Coker, p. 45. This improvisational choice results in a measure of polyharmony due to harmonic generalization.

from the C *dorian* scale. Gallodoro further develops this material by playing the melodic line well into the *altissimo* range, further demonstrating his virtuosic command of the instrument. As he has done throughout this section of the work, Gallodoro chooses to ignore the underlying harmony in measure seventy five, opting instead to anticipate the pending half cadence in measure seventy six. There is, however, a brief moment in measure seventy five which does acknowledge the underlying B♭ 7, occurring with the use of the chromatic tones of the related Bebop scale for the final two sixteenth notes of beat three in figure 53.[134] Gallodoro then illustrates the half cadence in measure seventy six by *arpeggiating* the E♭ 7 for the entire measure.[135]

Since measures seventy seven and seventy eight of the return of the **A2** section are identical (both melodically and harmonically) to measures sixty one

Figure 52: Oodles of Noodles, measure 72.

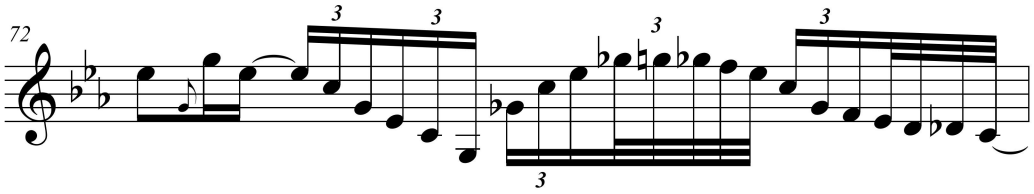
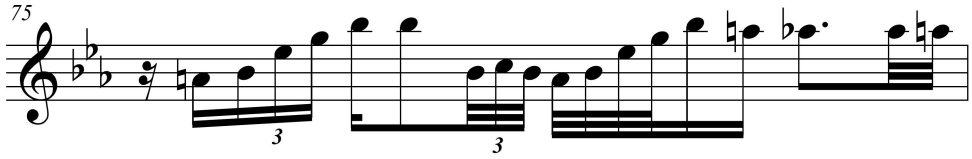


Figure 53: Oodles of Noodles, measure 75.



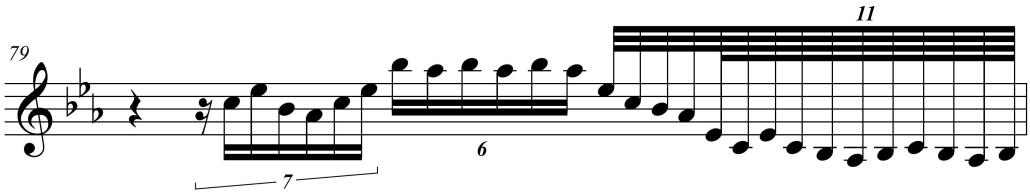
134 B♭ -A, which resolve to A♭ on beat four.
135 Including the 9th.

and sixty two, it would seem that this is actually composed material; however, the more likely explanation is that this particular improvisational idea is tied to Gallodoro's specific improvisational style[136].

As the improvisation nears its end, Gallodoro increases the rhythmic intensity, playing faster ornamental lines with greater rhythmic complexity in a final push to the climactic end of the overall **B** section of the work. This push begins to take place in measure seventy nine with the use of sixteenth note septuplets and sextuplets, thirty second notes, and a sixty fourth note eleven-tuplet to *arpeggiate* and embellish the A♭ triad (with the additional use of the 9th in an ornamental fashion) in figure 54.

The nearly identical nature of measure eighty to measure sixty four[137] again can be attributed to Gallodoro's improvisational style, and leads to a highly rhythmically altered statement of the original melodic material in measure eighty

Figure 54: Oodles of Noodles, measure 79.



136 Baker, David N. *The Jazz Style of John Coltrane*. Hialean: Studio 224, 1980. In the jazz vernacular, this would be termed an "Al Gallodoro 'lick'". This pedagogical idea has spawned an entire series of books, titled the "The Jazz Style Of…," with each book in the series dedicated to a major jazz artist, such as John Coltrane or Miles Davis. The purpose of the series is to give the aspiring Jazz musician a comprehensive stylistic insight into the typical note choices and phrases of the examined player. In examining these books, and similar publications, it becomes apparent that an individual player will gravitate toward different improvised melodic ideas and patterns in order to make a personal jazz vocabulary. In essence, then Gallodoro's repeated melodic idea can be viewed as a natural response to the underlying harmony, rather than a premeditated, composed melodic gesture.

137 There is an additional embellishing, chromatic grace note found in measure eighty that does not exist in measure sixty four.

one. However, the most rhythmically complex measure of the entire piece is measure eighty two (figure 56), which contains both standard and nested tuplets.

The final two measures of the improvised **B** section of the work firmly reestablish the tonic by *arpeggiating* the A♭ triad for the duration of both measures, using the 7th and 9th (G♭ and B♭, respectively) as an enclosure figure around the tonic. The improvisation culminates with Gallodoro giving one final display of virtuosity for this section: holding an A♭ above high C—or an *altissimo* F (when transposed) for the saxophone—perfectly in tune with the ensemble (shown in figure 55).

After the close of the **B** section, the arrangement returns to the initial introductory material and **A** section verbatim until the coda in measure 133, a five measure cadential phrase in the tonic key. The harmonic progression begins on the tonic (E♭) and follows a standard cadential progression found in popular music

Figure 56: Oodles of Noodles, measure 82.

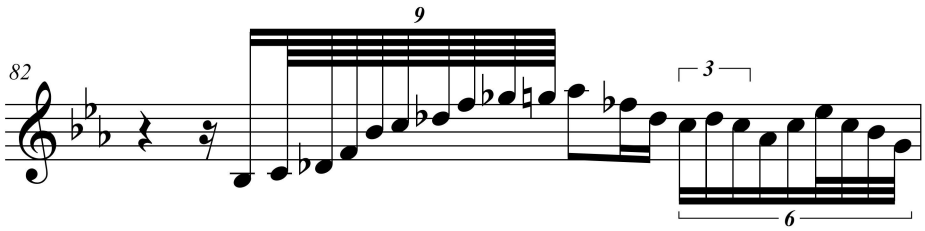
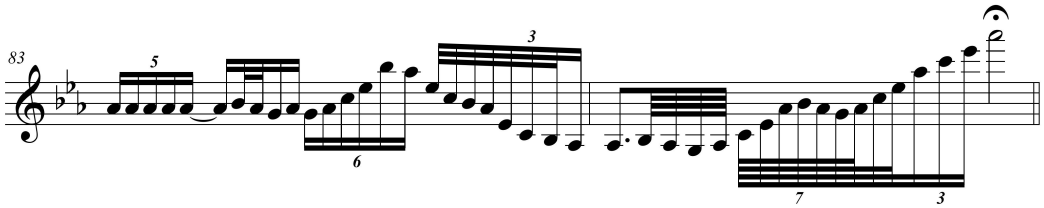


Figure 55: Oodles of Noodles, measure 83.



I-V7/V-V7- VI- VII-I. The unaccompanied saxophone outlines the harmonic progression in the first two measures of the coda before being joined by the orchestra on the strong beats of measure 135 before a scalar run in the penultimate measure leads to the final arpeggio, with the saxophone ending in the *altissimo* range on the third of the tonic triad.

Bebop, as an improvisational style, has held great influence over the development of Jazz improvisation since its inception in the 1940's. The strength of this influence, however, also reached beyond the borders of Jazz to alter the improvisational approach used in the Light Music era. It is also important to note that the improvisations were not purely bebop based, due to the overall improvisational note choices, and motivic ideas still being rooted in the composed melodic content, and not pure, extemporaneously created thematic material rooted solely in the underlying harmonic structure. Instead, the resulting amalgamation —which is typified by Al Gallodoro's improvisational style—is the distinguishing characteristic of the Light Music era saxophone soloists.

Conclusions

With regard to their contemporaries, the saxophone soloists of the Light Music era are unique, and although their performances draw heavily upon the roots of the concert saxophone, they are not true concert saxophonists due to the nature of the repertoire and the inclusion of Jazz based, improvisational elements during specific sections of the performance.[138] However, it is important to note

138 Londeix, p. *vi*, 74, 276. Noted saxophonist Jean-Marie Londiex, in the introduction to his annotated bibliography, "150 Years of Music for Saxophone," indicates that the collection lists

that they are also not pure Jazz musicians either, due to the inclusion of the originally composed thematic material during the improvisatory sections of each performance. What is left is an original hybridization of the two over-arching genres of saxophone music.

After a detailed examination of three characteristic saxophone solos from this time period, it is readily apparent that the amalgamation of these two seemingly disparate genres is a seamless hybridization, due to both the composition and the performer. It is also important to note that efforts by such organizations at the Robert Farnon Society, and the Light Music Society, along with the Al Gallodoro estate are helping to preserve the heritage of this distinct musical style.[139] Fortunately, more recordings of Light Music are becoming digitized and commercially available, and, combined with the efforts of historical preservation, the moniker of "The Undocumented" is slowly becoming obsolete.

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more than 12,000 works of "classical music" for the saxophone. While both the original Wiedoeft and the Dorsey are included in the anthology, it is important to note that Londiex specifies Dorsey as a Jazz musician, and makes no mention of the use of improvisation in *Oodles of Noodles*, choosing to treat it as a purely composed work. The Arndt is not listed.

139 http://www.johnbarry.org.uk/rfsoc/index.shtml. http://www.lightmusicsociety.com/. http://www.algallodoro.com/

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APPENDIX I

JAZZ CHORD SYMBOLS

Jazz Chord Symbols

by Dan Puccio
(Written for the students at the Interlochen Arts Camp, Summer 2004)

One of the demands that Jazz Improvisation makes upon performers is the immediate recognition of the quality of a chord and its extensions. This is done using a set of concise abbreviations in order to give the performer the most information in the fastest possible manner. This is an overview of some the common chord types found in Jazz, and the symbols commonly used to represent them.

Three Note Chords

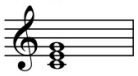
(Triads)

Major

A Major Chord consists of two thirds: a major third (four half-steps), and a minor third (three half-steps).

The symbol for a Major Chord is a single Letter:

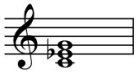
C



Minor

A Minor Chord consists of two thirds: a minor third, and a major third.

The common symbols for a Minor Chord are: Cm Cmi Cmin C-

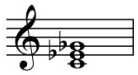


Diminished

A Diminished Chord consists of two minor thirds.

The common symbols for a Diminished Chord are:

Cdim C°

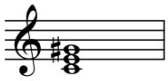


Augmented

An Augmented Chord consists of two major thirds.

The common symbols for an Augmented Chord are:

C aug C+



Four Note Chords

Most chords found in Jazz are four note chords (commonly called *Seventh Chords.* The chord symbols are read left to right, and provide the following information:

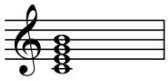
1.) The Root of the chord
2.) The quality (type) of the triad (three note chord)
3.) The quality (type) of the seventh
4.) Any additional alterations to the chord

Major Seventh

A Major Seventh Chord consists of a Major Triad with a Major Seventh added to it. It can also be created by building a seventh chord on the first note of any Major Scale.

The common symbols for a Major Seventh Chord are:

C M7 C Maj7 C △7

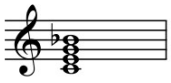


Dominant Seventh

A Dominant Seventh Chord consists of a Major Triad with a Minor Seventh added to it. Additionally, it can be constructed by lowering the seventh of a Major Seventh Chord, or by building a seventh chord on the fifth note (degree) of any Major Scale.

The common symbol for a Dominant Seventh Chord is:

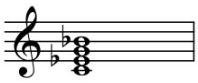
C 7



Minor Seventh

Minor Seventh Chords are constructed by adding a lowered seventh to a minor triad. Other ways to conceptialize the chord are by constructing a seventh chord on the second degree of any Major Scale, or by lowering the third of a Dominant Seventh Chord.

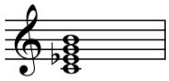
Common symbols for this chord are: Cmin7 Cmi7 Cm7 C–7



Minor-Major Seventh

Although not as common as the preceeding chords, the improviser will encounter Minor Triads with a natural (major) seventh. A Minor-Major Seventh Chord is the seventh chord constructed on the first degree of a Jazz Melodic Minor Scale.

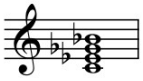
The commonly used symbols are: Cm(maj7) Cmin(Maj7) C△7



Half-Diminished

The Half-Diminished chord is commonly used in Jazz improvisation. It consists of a Diminished Triad with a Minor Seventh. One can also conceptualize this chord as a Minor Seventh Chord with a lowered fifth, or as the seventh chord constructed on the second degree of a Harmonic Minor Scale.

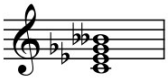
Commonly used symbols for this chord include: Cm7(♭5) CØ7



Fully Diminished

Also known as a "Double" Diminished chord, the Fully Diminished Chord has many unique properties. The Fully Diminished Chord is constructed by stacking three minor thirds together. If an additional minor third is added, it will be the root of the chord (this property is what allows this chord to be classified as *symmetrical*). Additionally, this means that any Fully Diminished Chord can be named by any of its four members. This property also limits the number of possible Fully Diminished chords to three.

The common symbols for this chord are: Cdim7 C°7



Extensions and Alterations

Extensions

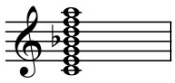
In Jazz, chords are sometimes used that reach beyond the seventh. Any note that goes beyond the seventh is considered to be an *extension* of the chord. Rather than thinking of an exteded chord as 1-3-5-7-2 etc., Jazz musicians prefer to think of chords as stacks of thirds; therefore the chord would be spelled 1-3-5-7-9 (instead of 2). Other extensions are 11 (instead of 4), and 13 (instead of 6).

When reading a chord symbol that contains extensions, the symbol will give the improviser specific information:

1.) The quality of the Triad
2.) The quality of the seventh
3.) The highest note that the chord is extended to

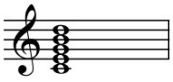
The quality of the seventh is always assumed to be minor unless it is otherwise indicated.
For example:

the chord symbol C13 implies a Major Triad, a minor seventh, and a stack of thirds to the thirteenth. It would be written like so: C13



The chord symbol CMaj9 implies a Major Triad, a major seventh (as shown by the Maj in the symbol) and a stack of thirds to the ninth. It would be written like so:

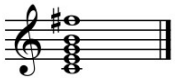
CMaj9



Alterations

Any addional changes to a chord member other than the third or the seventh (called *alterations*) will be written explicitly after the quality of the seventh is shown. Any alterations are *note specific*, meaning that they only affect the note indicated, and have no other effect on the structure of the chord. For example, CMaj7(#11) implies a Major Triad, a major seventh, and a raised eleventh. It would be written like so:

CMaj7(♯11)



APPENDIX II

NOLA

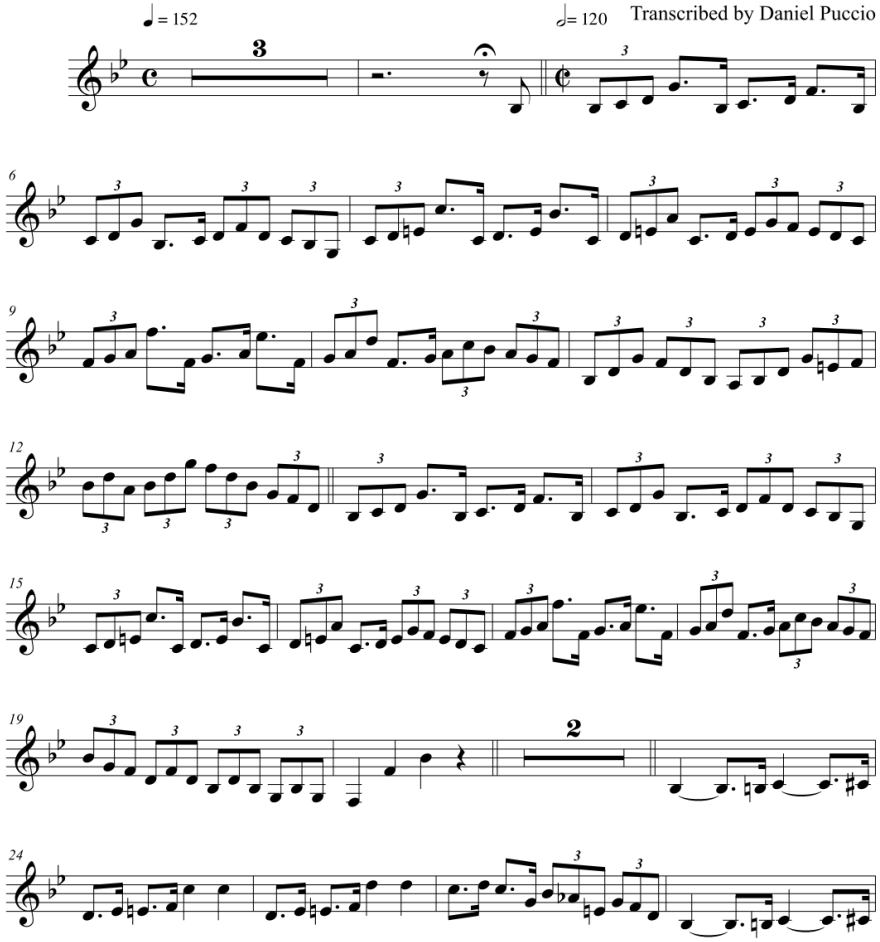
TRANSCRIBED BY DANIEL PUCCIO

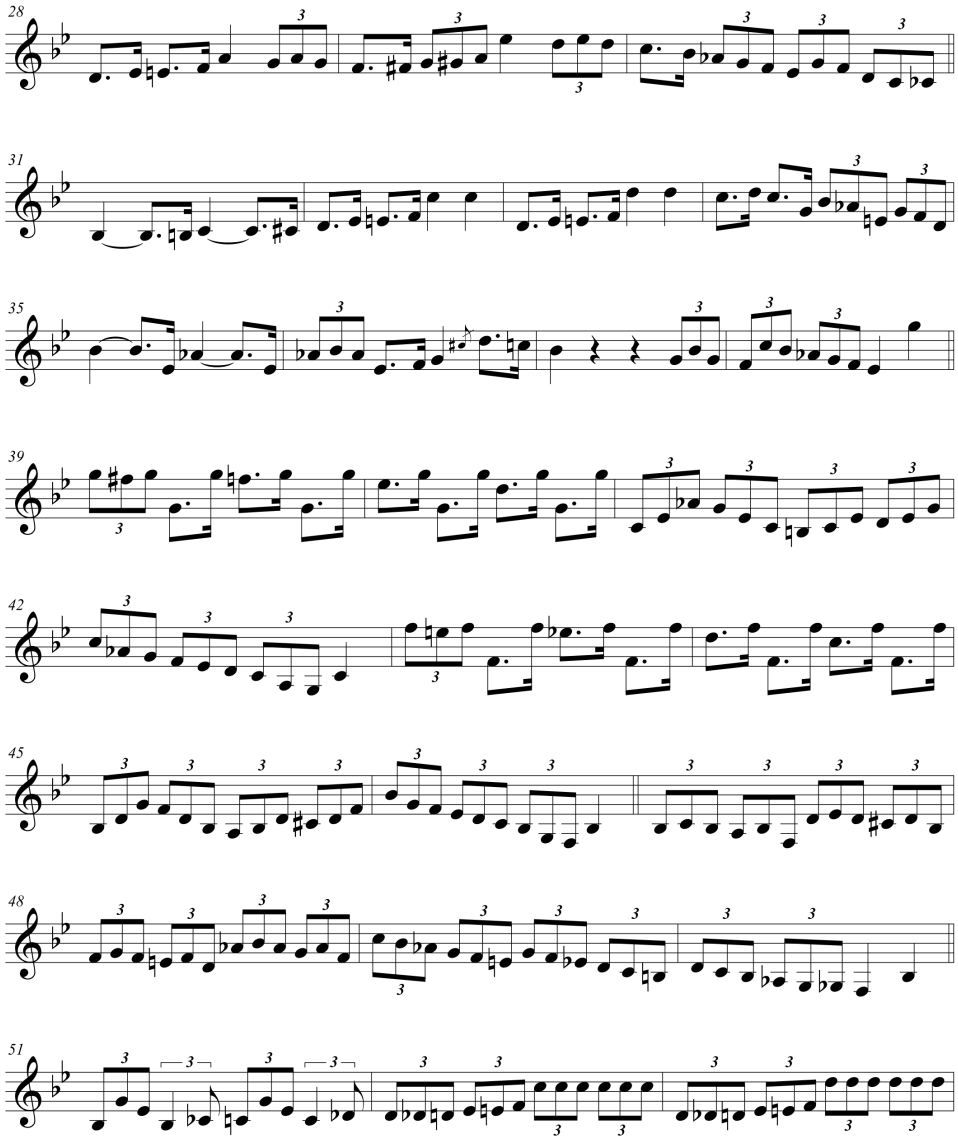
Nola

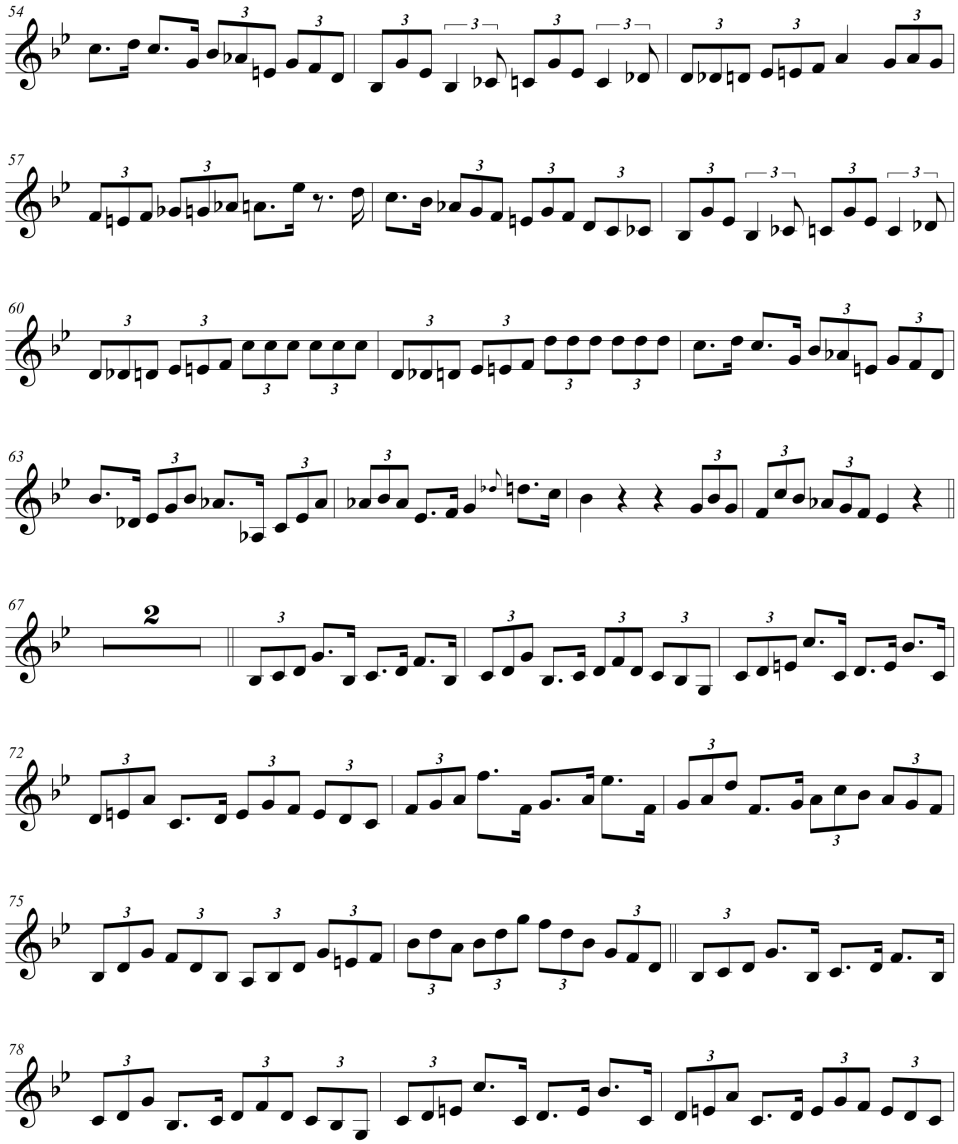
(as performed by Al Gallodoro on the recording, "Infinite Gallodoro",
released in 2005--recorded in 1946)

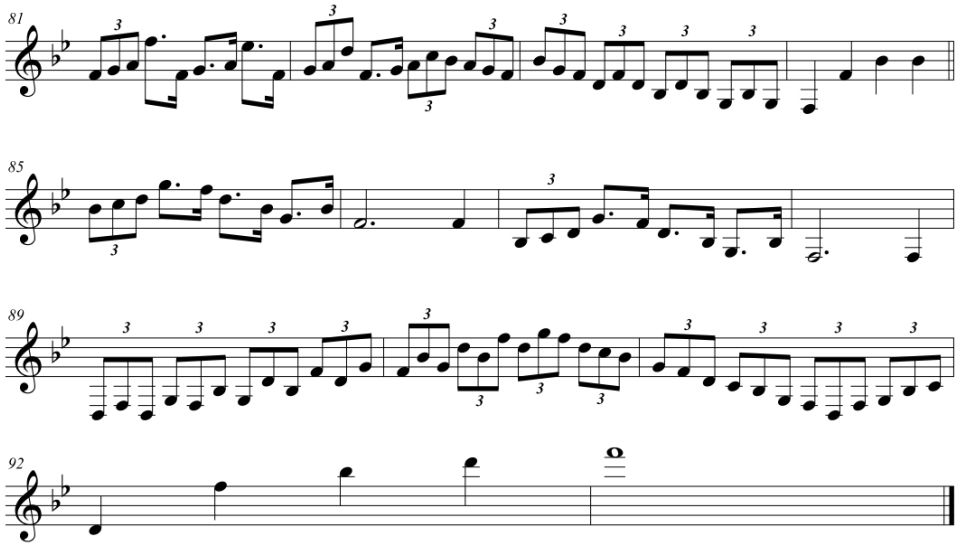
Felix Arndt

Transcribed by Daniel Puccio






54
57
60
63
67
2
72
75
78



APPENDIX III

VALSE VANITÉ

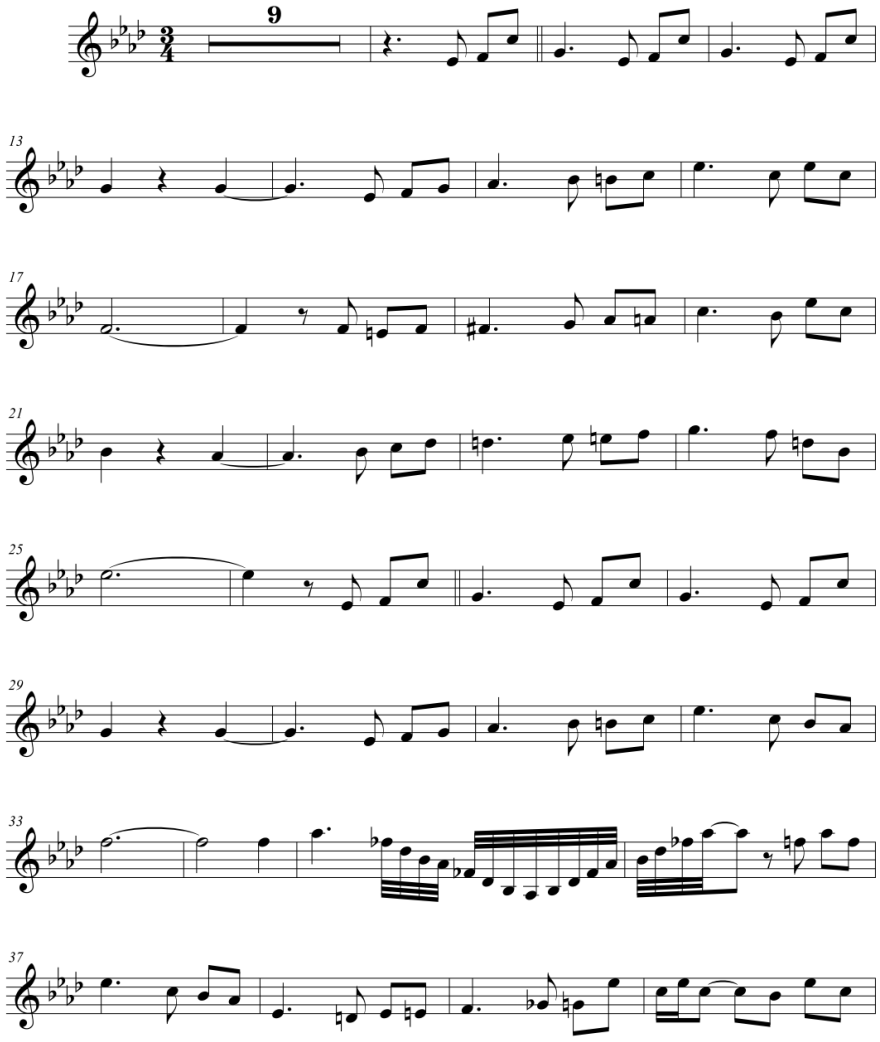
SAXOPHONE SOLO TRANSCRIBED BY DANIEL PUCCIO

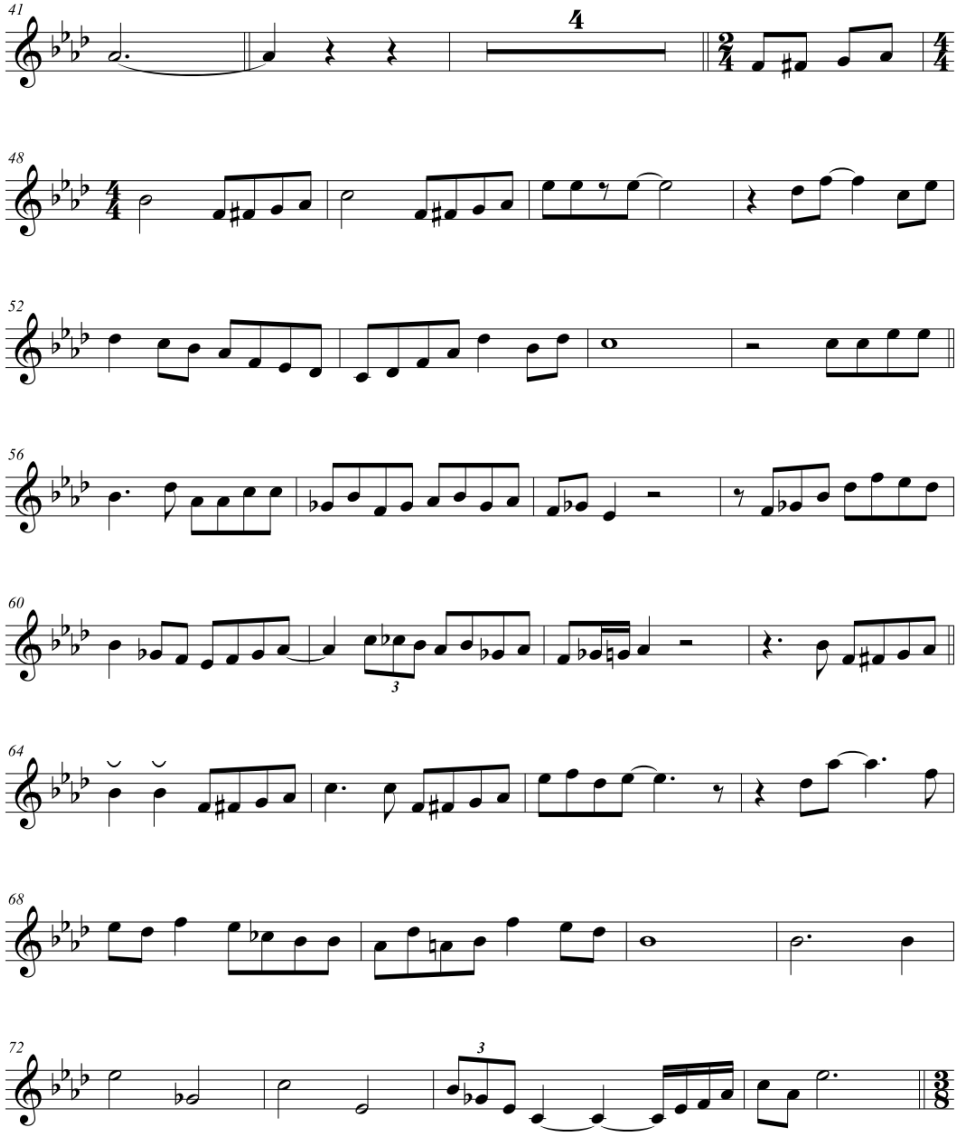
Valse Vanité

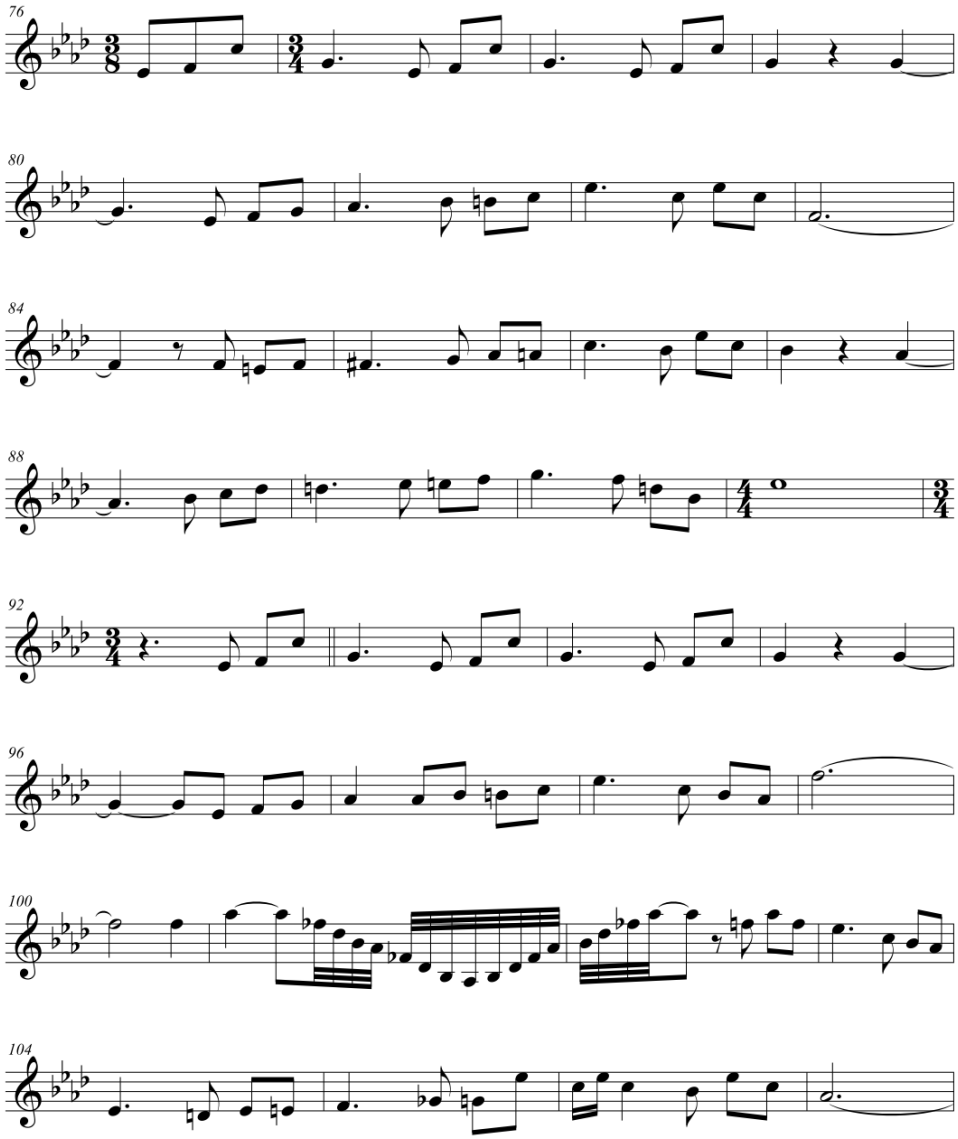
(as performed by Freddy Gardner with the Peter Yorke Orchestra on the Clarinet Classics recording, "The History of the Saxophone in Words and Music", released in 2002--no recording date avaiable)

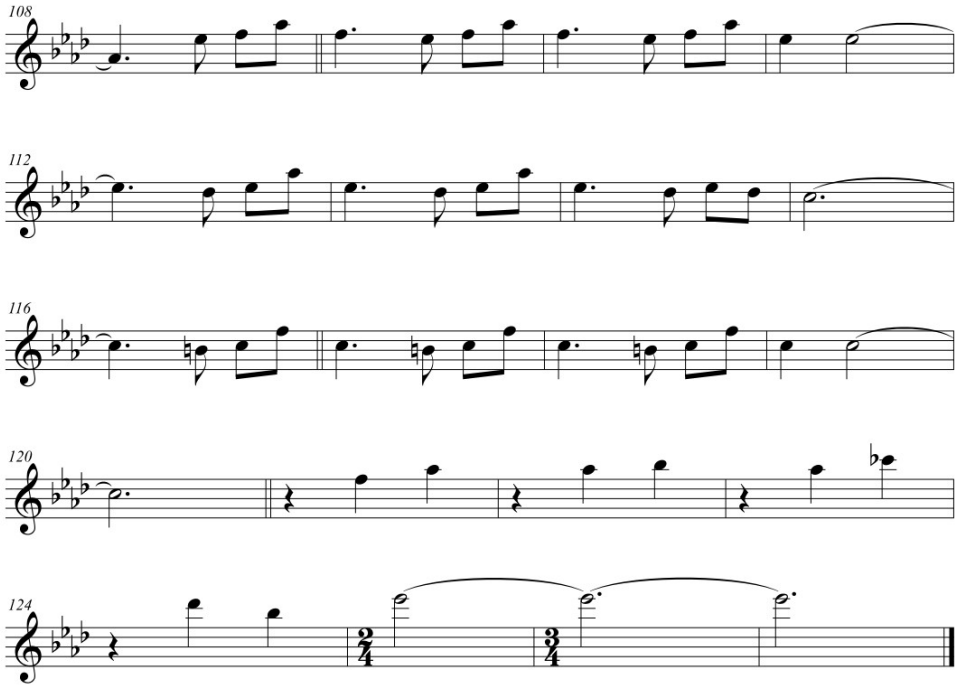
Rudy Wiedoeft

Transcribed by Daniel Puccio








108
112
116
120
124

APPENDIX IV

OODLES OF NOODLES

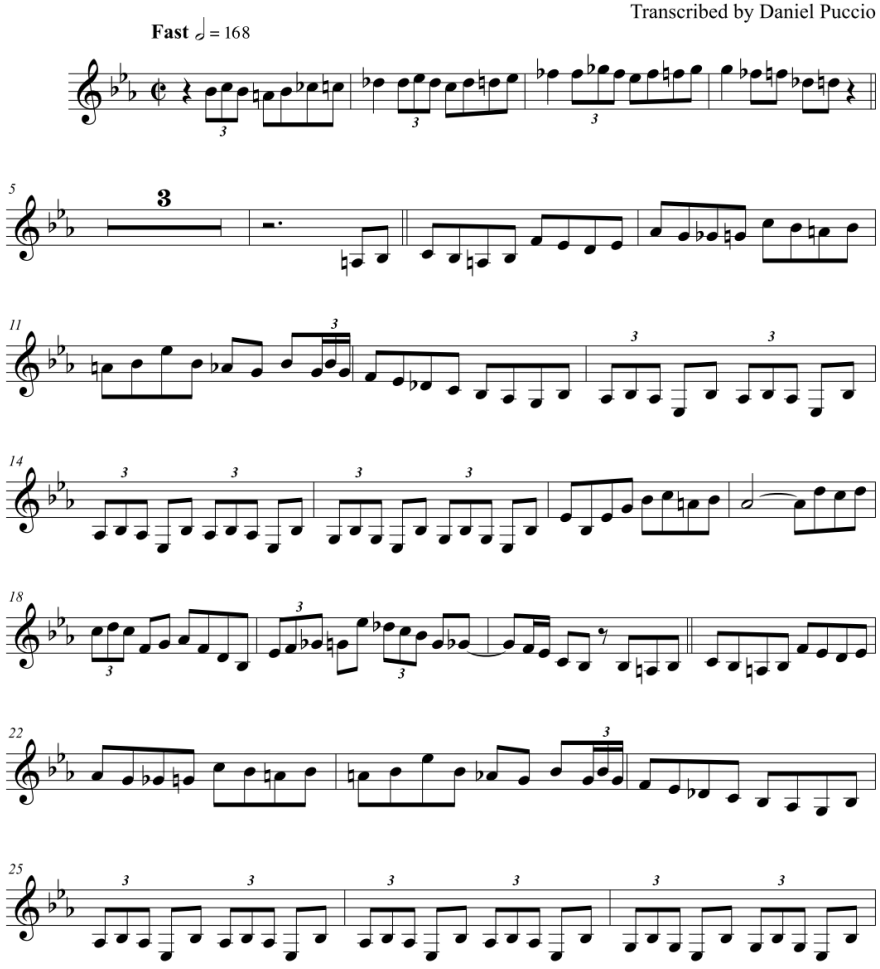
TRANSCRIBED BY DANIEL PUCCIO

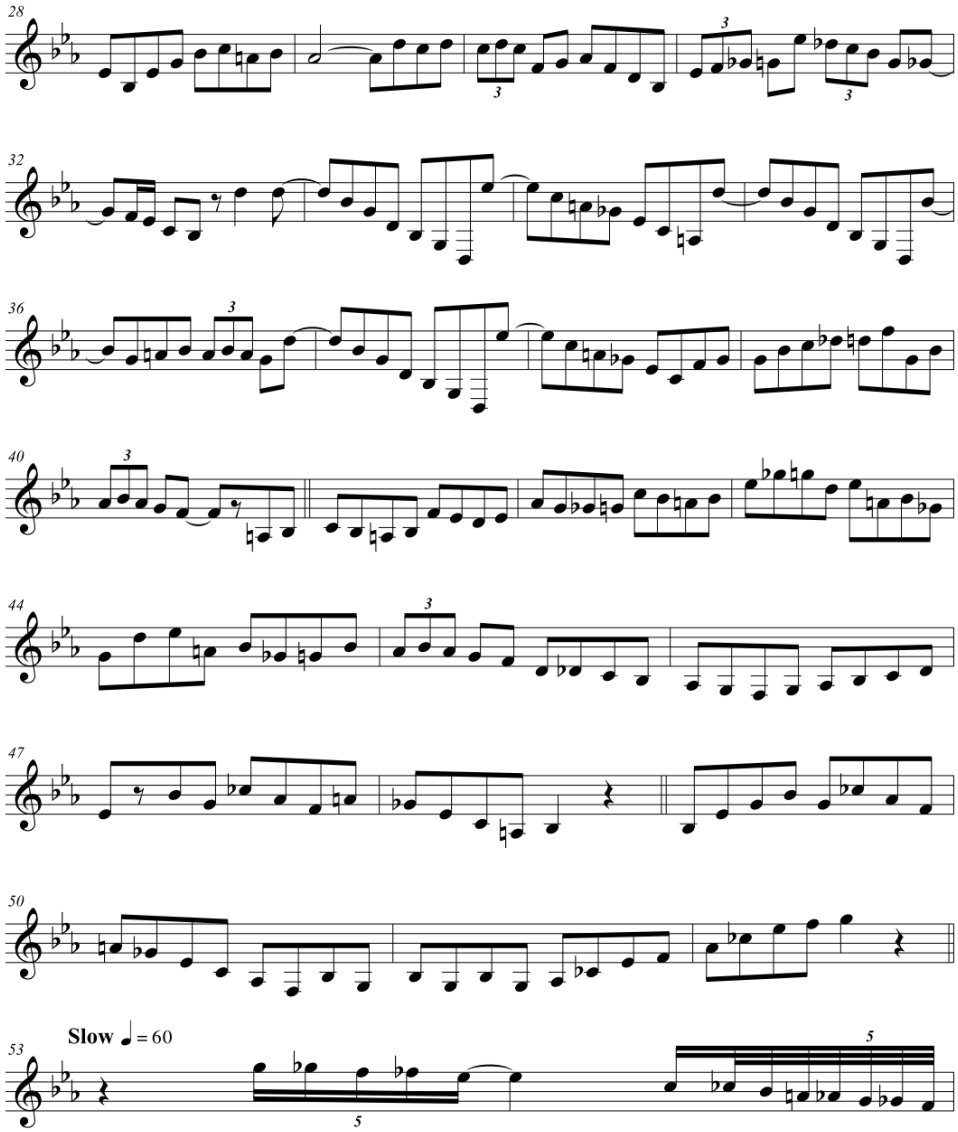
Oodles Of Noodles

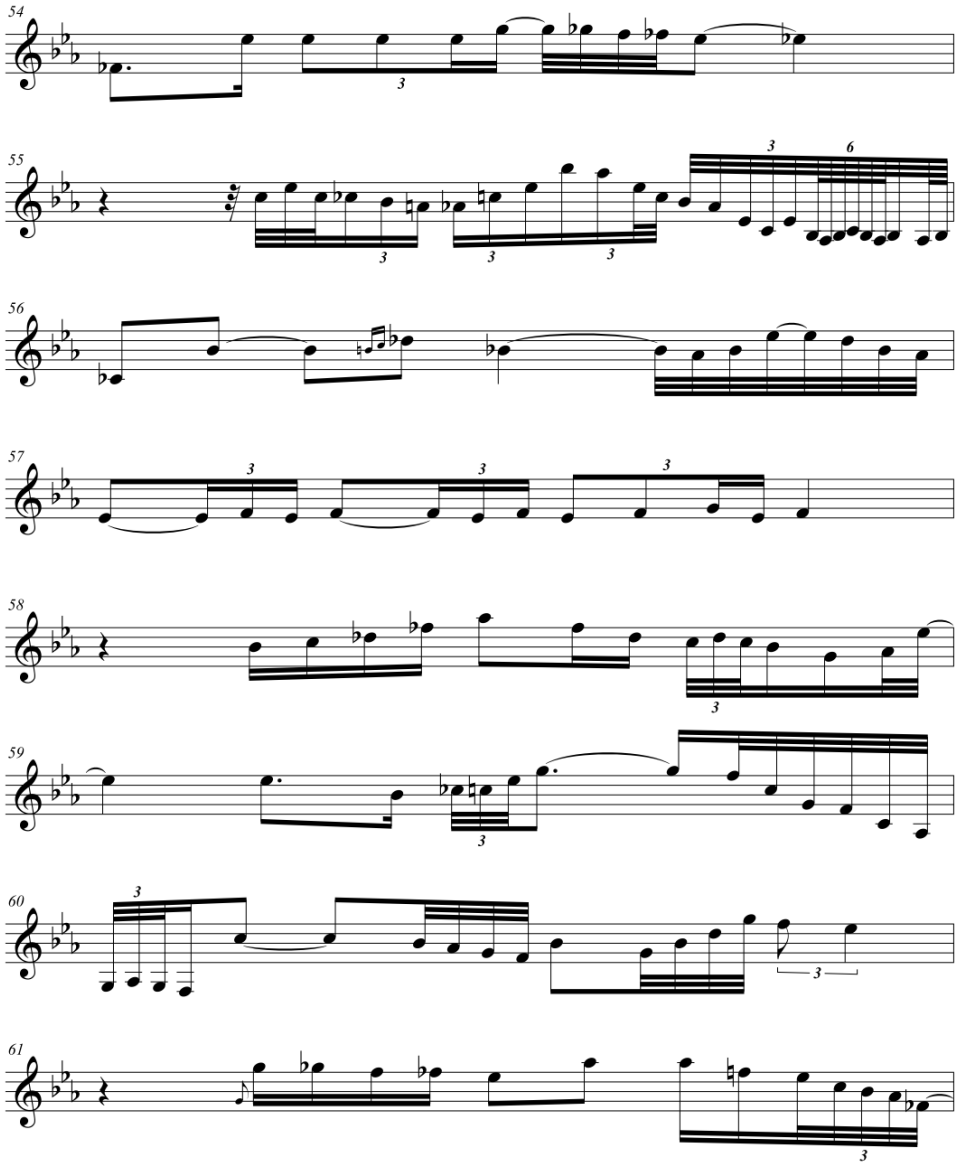
(As performed by Al Gallodoro on the recording, "The Many Sides of Alfred Gallodoro", released in 1999--recorded in 1948)

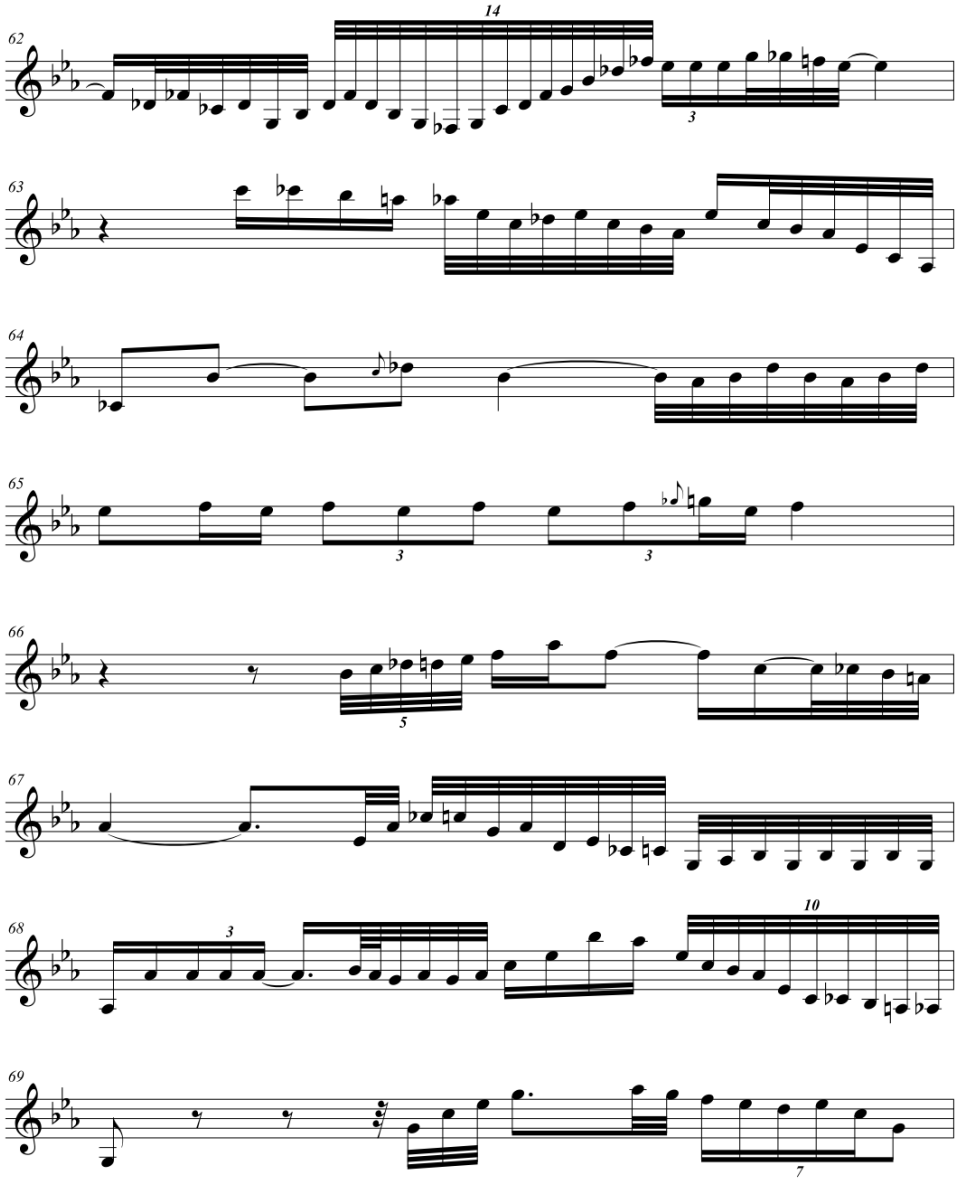
Jimmy Dorsey

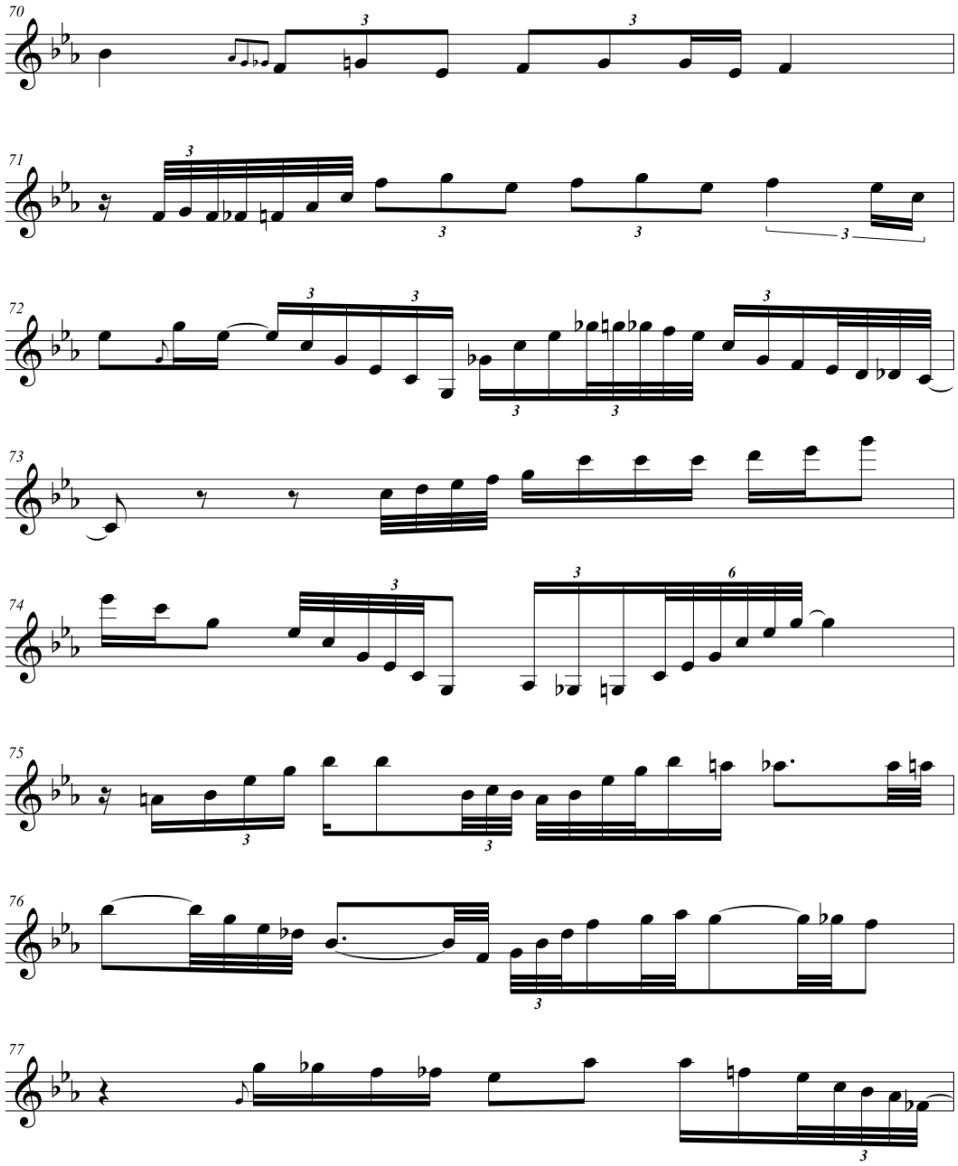
Transcribed by Daniel Puccio

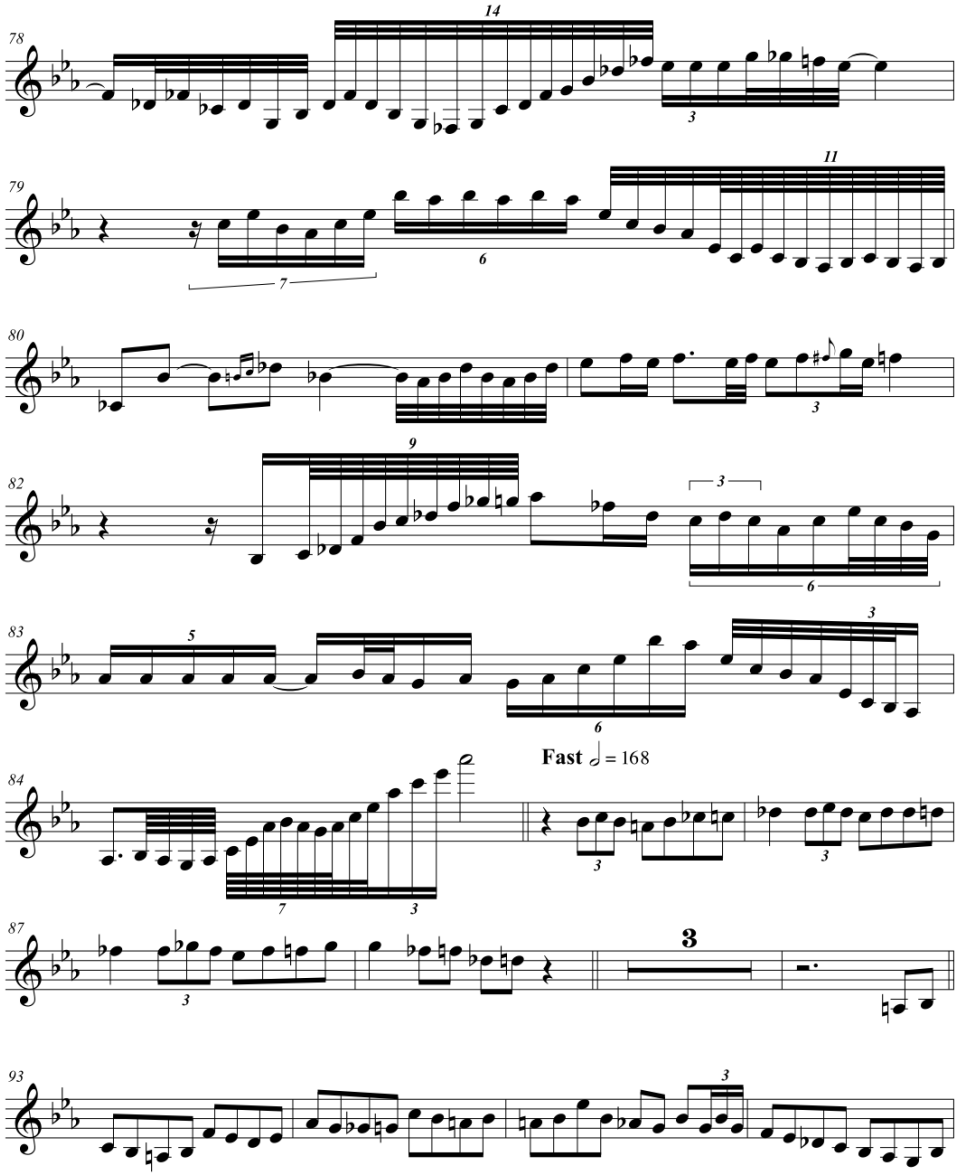


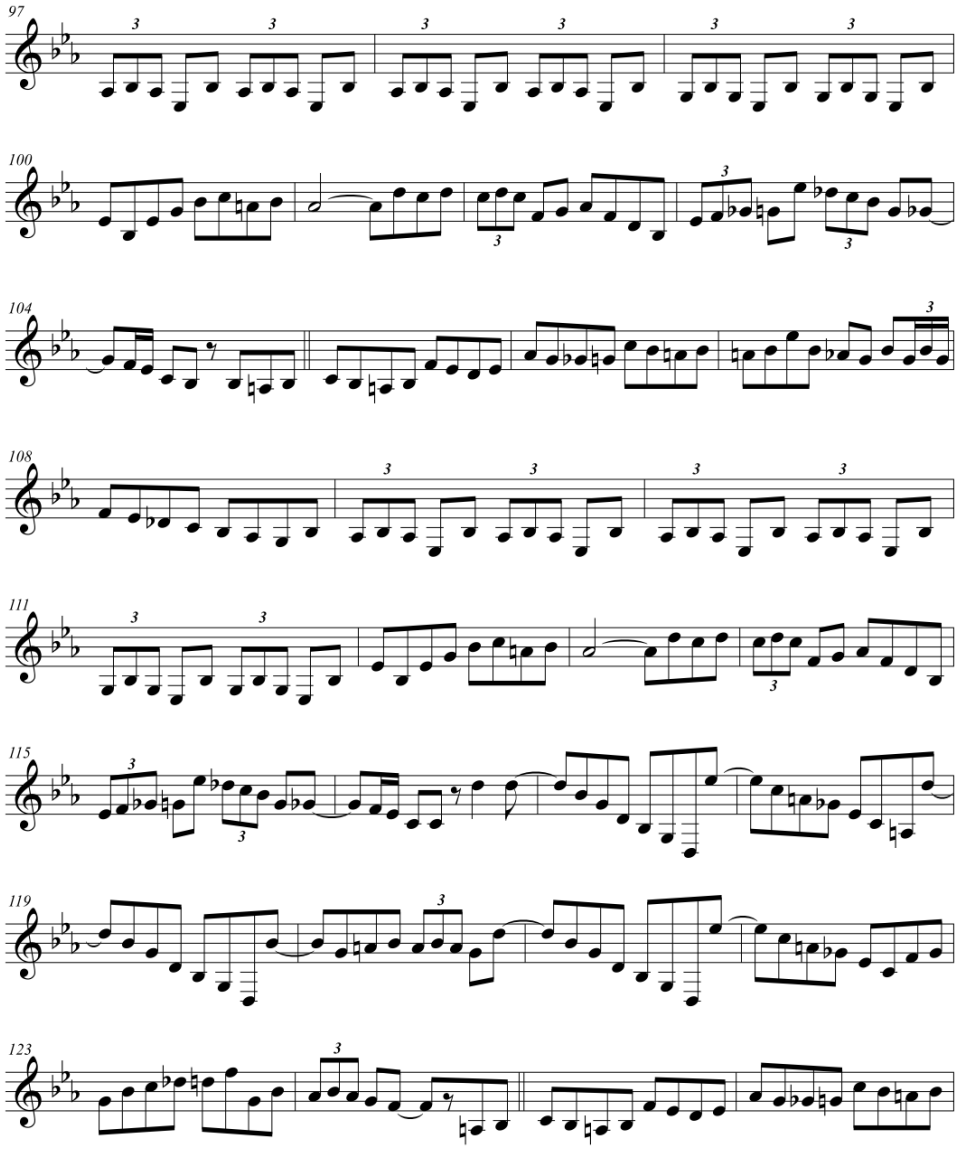

28
32
36
40
44
47
50
53
Slow ♩ = 60








78
79
80
82
83
84
Fast ♩ = 168
87
3
93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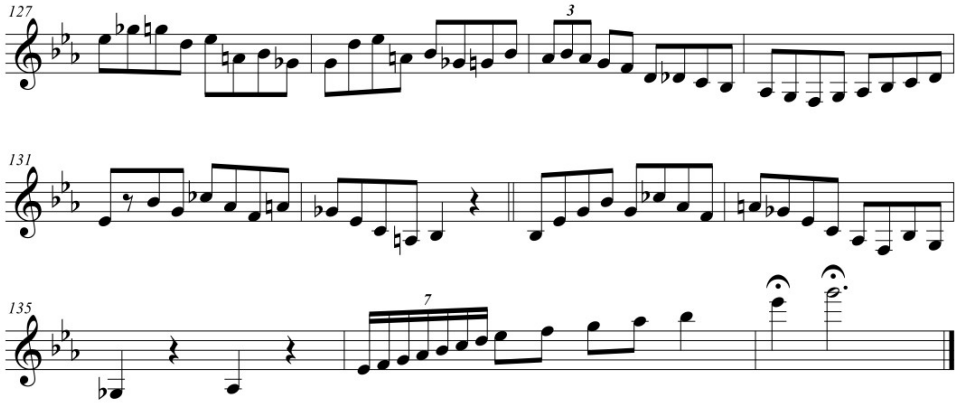
100
104
108
111
115
119
123


127
3
131
135
7